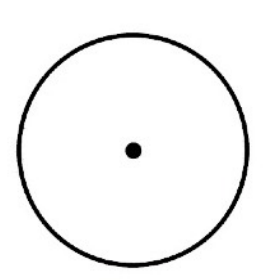


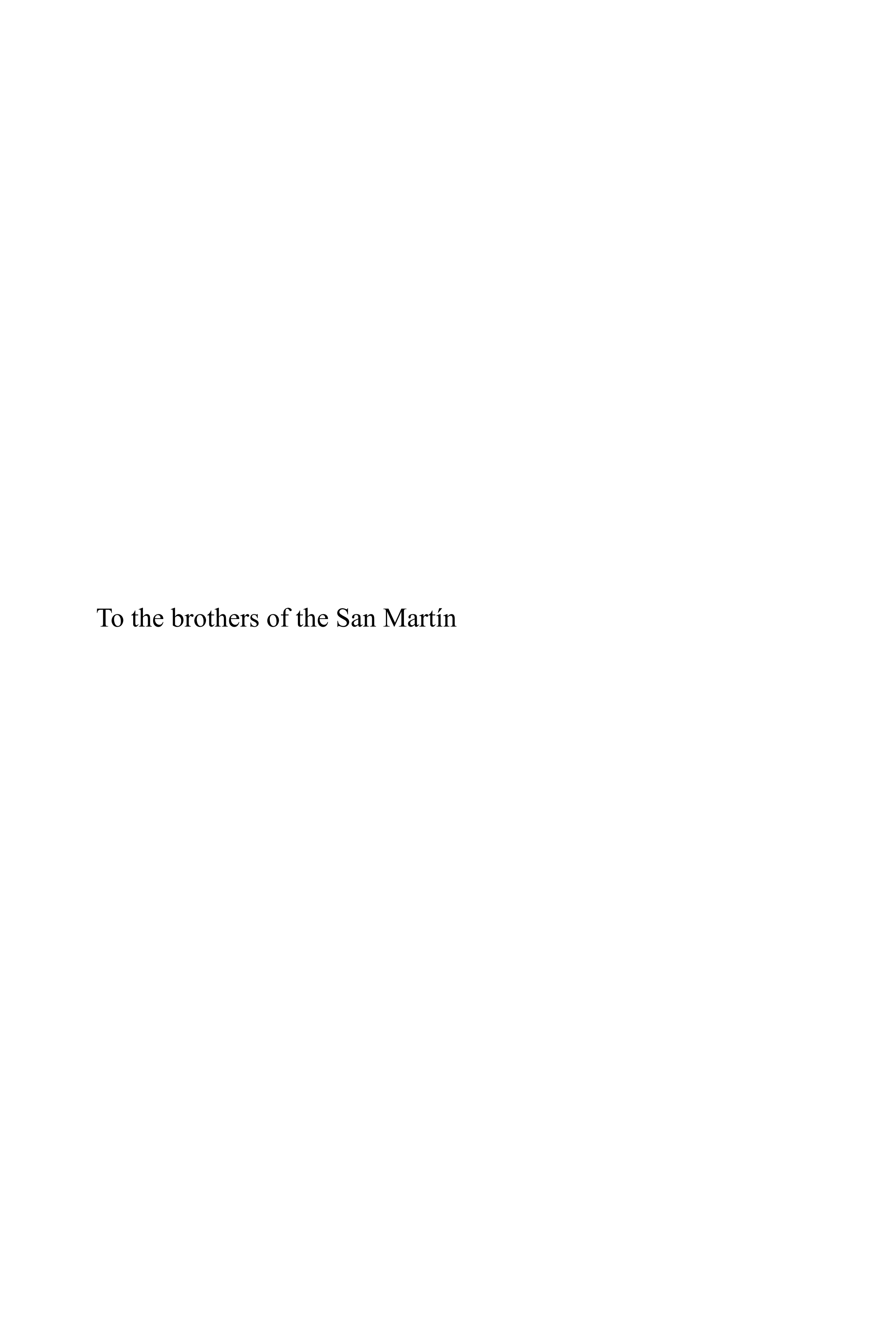
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The Constructor Symbols

Arch. Diego Kurilo



To the brothers of the San Martín

“THE DESIGNS OF AN ARCHITECT MUST BE ACCORDING TO THE UNBEATABLE PERFECTION OF THE SYMMETRY AND OF THE BODY PROPORTION. IF A BUILDING IS INTENDED TO GIVE A FEELING OF EURITHMIA, IT IS ESSENTIAL THAT IT REFLECT THESE NATURAL LAWS OF HARMONY AND BEAUTY. ”

Vitruvian Frame Polion

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The Constructor Symbols

Symbolic Architecture

Foreword

The people of the book, as the natives of Harran in Turkey are called, believed that the number 3 did not exist, and that God in an act of desperation for not being able to look at him had to create it, to pretend his face on it. The temple, the center of the Latin city, was the first thing that the urban layout evoked, the focal point of it, in its plinth or herma, all the golden pathways ended, like rays of sun that emerged from this cubic center, eternal rest of the hero and of the bird of augur, Rutilo Namaciano sang his beautiful hymn: You made of the various homelands, a City you made of which was only an orb. Rome, common homeland exclaims Seneca, is by far the model of the science of architecture and the apotheosis of the geometer. Much of the symbolism of ancient temples can be found in Rome in the architectural figure of the Templum, which occupied the center of the city and in the Greek model of a temple that predates Rome, the Megarón, these architectural boxes

fulfilled in themselves the routine of axiality to crown the cadence of the solar arc, of time these temples will share part of the science of light and the day arc, as well as a common metric whose language is the module of architecture, where the number becomes flesh and body architectural.

The Mediterranean temples of Phenicia as well as the Romans and Greek heirs were of all previous science, they bequeathed in the mythical figure of Hiram shooting his numen and this flaunting his knowledge left this world in mudes, leaving the temple of Solomon unfinished. Subsequently, the myth Solomon tells about his megalomania led his father's house to its total destruction.

Introduction

The first chapter of this book deals with the architecture of light, and a science that has disappeared from the study of the solar arc, Gnomonics is the science of the daytime solar arc in order to discover the exact moment of the year in which to mark the solstices and the equinoxial, and the erection of obelisks like sundials, this is told by the architect Vitruvio in his work the 10 books of architecture, the only classic treatise that survived the wreck of treaties in the ancient world. The second chapter tells us about the shape and purpose of the Bronze Sea of the temple of Solomon and its chain, symbol of the union between the brothers in construction, its metric as well as its forging predicts the number of numbers. The third chapter of the book goes through the shape of many classical temples such as the prototype Greek Megaron in its austerity of axial temples. The cubic reason is a chapter where Vitruvius and his work are discussed

as well as Pythagoras [his name means reunited in the character π] and his school on which the architectural module to make sacred was organized, also the metric of cultural objects related to the number 216. The letter Yod is a chapter where it is discovered, the initial of the name of God for the Hebrew culture, its first form was that of a huge jaw dog, its imprint and history reminds us of the first hieratic sign and as the name of God for that ideology was related to the name of the moon. The next chapter deals with the Greek anagram Arko, a word that gives birth to the term architecture as the principle of universal construction, from this symbolic word or geometric assembly of letters, the beginning of the construction of the universe emerges, later with the passing of the millennia was associated with Christ as the first cause of the spirit in a religious syncretism very frequent in cultural loans typical of the third century, AD The columns of the Temple of Solomon are par excellence the prototype of a symbolic column, it is the most studied of all time for being unique in his style, both capitals finished in 200 copper grenades per capital, allegory of the divine kingdom on earth and royalty.

The Apprentice Workers of the Builders Guild

they received their salary in the Boaz column according to their rank, they were made of hollow

bronze and tools of the guild were kept inside. The following chapter deals with the Doric Ionian and Corinthian Styles are an essential part of the way in which architecture was taught during a good part of the Middle Ages, the stonemason apprentice had to recognize the orders to be able to carve them and to be able to imitate them fundamentally during the Renaissance, the university of architecture was the builders' lodge itself, which until the 17th century was operational. The checkers of the ancient world such as that of the Chartres cathedral in France were first created to provide the experience of entering a playful and sacramental world of apparent duality but that dissolves in unity, the checkerboard is the maximum exponent of the architecture module. The chess constructive mystical game possibly has its origin in the game of Liu Bo in China 1,500 BC. where the pieces were terracotta called an army. Its origin is lost in the night of the times, it has in part its symbolic source in the constructive modules of the Hindu temples that were structured in 8 x 8 modules and in its center Brahma was represented as a sacred tree. The fruit of the pomegranate is a special chapter, this fruit for its color the scarlet became a symbol of the real for different peoples. It investigates and comments stories and myths such as that of the Persian army that believed that consuming

Pomegranates made them invincible, as well as the Song of Songs, שִׁיר הַשִּׁירִים (Hebrew) a unique book where Solomon declares more than one way his love for wisdom . It is love for Sophia, the highest of the peaks, manifesting as profane love. The next chapter deals with the symbolism of the polished stone, an allegory closely related to the three classic problems of geometry, the trisection of the angle, the duplication of the cube and squaring the circle, also as ancient gods like Apollo were portrayed as cubes of worship. Chart chart is one of the last chapters where the broad spectrum of symbols from different times is exposed on the construction elements of the guild that with the passing of the ages became symbols of the search for righteousness and wisdom. The 5-pointed star relates to the free man and his open arms to the cosmos.

It is our duty to discover our symbolic interiority. The purpose of this book is to bring to the reader different interpretations of logos, deities and religions whose symbolic expression had its genesis in architecture. Many of the Indo-European deities in their essence were portrayed as abstract forms and numbers, in a quest to learn mathematics and geometries associated with the universal. An example of this is the cult of Apollo who was worshiped in

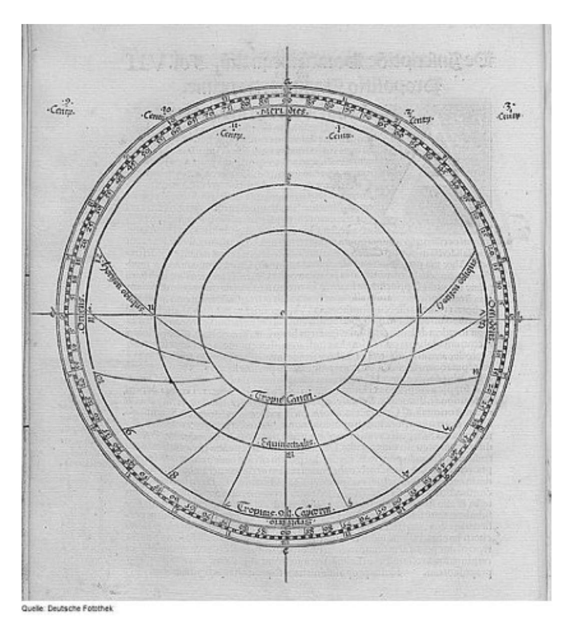
Delphi as a cube, or the God Min in Egypt, one of the oldest deities in the world, who represented for that ideology not only numbers, but also the first bricklayer rule, center of religions strongly rooted in the architectonic. On his arm was represented the Egyptian elbow, ruler or modulor on which the space to be made sacred was organized.

The Gnomonic or the science of the constructor's walk

The gnomonic[1] it is the science in charge of studying the solar arc over the horizon, its etymology comes from Gnomon, knowledge, it was the science in charge of the construction of sundials and the science in charge of tuning up the erection of obelisks so that they can serve clocks as markers of equinoxes and solstices, this is told by Vitruvius in his monumental book the 10 books of architecture, 1st century BC Herodotus of Halicarnassus (484-426 BC), makes a brief review in his History (2, 109, 3) of the Greek knowledge of the time, saying that:

they acquired the division of the day into twelve parts of the Babylonians. The Romans, in turn,

1 The word gnomonic comes from the Greek "gnonmos" ("knowledge" and "inquiry"). It is quite possible that the word originated from the complication (scientific knowledge) to locate the rod of sundials. But the name of this science has not been the same, since in the 5th century the term "sciotereo" appears, which means "I observe the shadow", although Clemente de Alejandría in the 2nd century came to call gnomonics as "sciografia" in his writings. Later, there are some curious names such as "horography" ("writing of clocks") and "photosciatérica" ("writing of light").

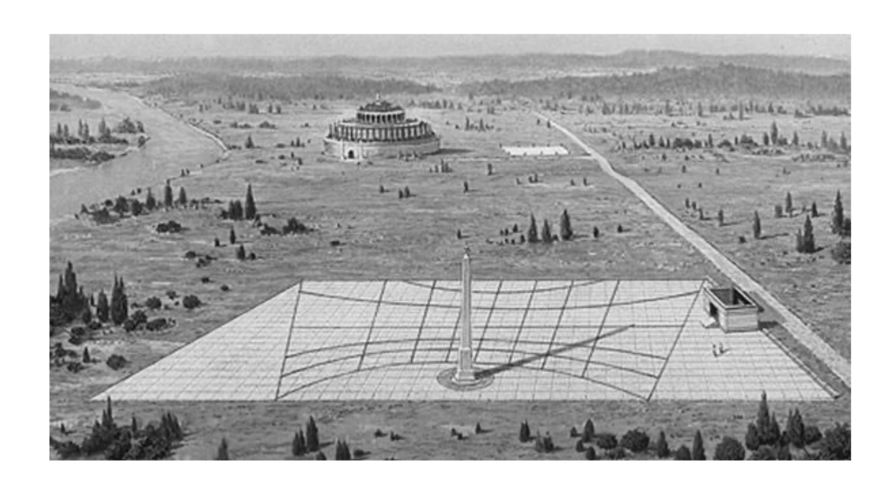

Quelle: Deutsche Fotothek

inherited this system of division of the day from the Greeks.

Pliny the Elder (falls. 100-59 BC) in his Natural History (Book XXXVI, Chapter XIV) tells the story of the clock that the emperor Augustus had built on the Field of Mars, taking advantage of an obelisk. It is interesting how ritual walking in many languages of the guild, fundamentally walking in rhythms of 1,2,3 interchanging long and short steps in different proportions is due to the now disappeared science of Gnomotics the study of the daytime arc, the solar arches Gnomotic feet were measured in a certain number of feet representing an arc at a certain time of the year, the daytime solar arches were studied and

dimensioned in Gnomonic foot. This body language of the builders' guild survived well into the 17th century. Remaining as a ritual form in many of the builders' lodges to this day.

Solar arches



The Bronze Sea of the Temple of Solomon

The oldest mention in the Bible about the number π is found in the book of Kings 7 23-25 and chronicles 4: 2-2-5. Whose result expressed is 3 and 31416. He also melted a sea of ten cubits from one side to the other, perfectly round; its height was five cubits, and it was tied around it by a cord of thirty cubits. And they surrounded that sea below its edge around balls like pumpkins, ten at each elbow, which girded the sea around in two rows, which had been melted when the sea was melted. And it rested on twelve oxen; three looked north, three looked west, three looked south, and three looked east; on these the sea leaned, and their haunches were towards the inside. The thickness of the sea was of a smaller span, and the edge was carved like the edge of a chalice or fleur-de-lis; and it could hold two thousand batos. " Book of Kings, chapter 7. Verses 23 to 26 In Kings 7:23, it is written: He made "Hiram

of shooting, by order of Solomon, a source of molten copper, ten amot“ elbows ”from edge to edge, the circular outline, five amot high, and a thread of thirty amot, surrounded all around. Below were spheres at its edge, about ten amot, on each side circling the bronze sea, two rows of spheres cast in its foundry. The length of the bronze sea was thirty cubits, and the diameter was ten. The radius, therefore, half, of five cubits. To calculate the relationship between its perimeter and its radius, we divide 30 cubits by 10 cubits and the result is 3.

The word circumference (Keve) is written in Hebrew with the letters: Kuf and Vav, but in chapter seven, passage twenty-three, it is written in this encrypted way: Kuf, Vav and Hey. If we use Gematria, "the word geometry" the numerical value of the letters, for the word "Circumference", its value written in both ways is Kuf is equal to 100 and Vav is equal to 6, Hey is equal to 5, the sum gives a total of 111, the second traditional form, Kuf equal to 100 and Vav equal to 6, total 106. To calculate the value of the number π, we only have to divide the two values of the names each other: 111/106 its result is 1.0471698, we multiply this number by 3 and the final count is: 3.1416094 (1.0472, this number represents the sum of 2 Egyptian sacred cubits),

0.5236 x 2 cubits or double Ka, symbol of the breath of life for Egyptian culture. The Sea of Solomon, is represented in Masonic temples around the world, and in its chain of union, remember that in this huge glass of water, the number π is represented. In the same way the bible that appears in many of the alteres around the world, is also related to the number π, since the word Byblos has gematria 314.

The prototype Megaron of ancient Temples

Greco-Roman and also Egyptian temples have a strong axial component, in the case of the typical temple in Egypt such as Karnak or Luxor with high pylons and two obelisks one on each side of the central axis served these not only as a ritual component, but also as markers of the equinoxes and solstices in a now-disappeared science known as Gnomotics. Vitruvius in his work, monumental the 10 books of architecture, mentions the art of the installation of Obelisks and as the Romans learned this science of how to erect and transport them from Egypt, many of the later temples of cultures close to Egypt followed this architectural pattern, two columns one on each side of the central and architectural axis of the temple, closed adoration boxes like the Phoenician temples and similar to the temple of solomon, and fundamentally the Megarón

Greek, prototype of many of these temples, it is known that in Greece stone age temples built in wood with the typical structure of a Megaron, two columns and a small room of worship with ritual columns inside were used, it is possible that the Roman temple has a cultural base in the Greek megaron, at least in its basic structure, in all these types built of ancient temples we see the same story base, two columns a central axis and an architectural dwelling or box of worship with ritual columns inside. The purpose of this building structure was the understanding of the solar year; in itself the building became a sundial, a lunar and a calendar, as well as a place for celestial observation, as is the case with the purpose of the metal fountain of the Solomon's temple.



The cubic reason and its relation with the Devir or Saints of the Saints

In the Greco-Roman world, there was a philosophy closely related to architecture known as Cubic Reason, which saw in the number the first cause or "Fiat lux" of the existence of the cosmos in the form of a container cube of all created things. The first to write about this "philosophy of form" was Lucio Vitruvio in book V of his codex De Arquitectura "Los 10 libros de Arquitectura". Comment in the preface of this book as it is, for Pythagoras, number 216, the most suitable to contain knowledge.Pitágoras,



number 216, and the most suitable for containing knowledge.

"It seemed good to them to write their theories and their rules in volumes of cubic structure; they fixed the cube as the set of 216 verses."

Vitruvius Polion 1st century B.C.

This doctrine was seen as a structure or support for the development of culture, either in the way of a form of architecture or in the compendium of a codex of geometry, in whose center were the numbers, the verb fertilizing space, giving life to these cultural forms. The Vitruvian codex itself can be understood, in the organicity of the different chapters, as an intellectual building whose vertices have the number 6[2], and at its center, as if the doctrine of "cubic reason" were a hexagon, if we analyze the author's name and his treatise "Lucio Vitruvvii, De Architectura", we discover that it is an acronym that veils the real meaning. This text can be translated as Born in the light of the emerald tr 6 * 6 * 6. This is because Latin letters can be read as numbers.

The compendium of knowledge of the Vitruvian world was understood, in the form of theoretical spaces whose ratio is 216, that is, a cube of side 6, as a form of revival of the Pythagorean doctrine.

Man, according to Vitruvvii, in the fullness of his knowledge, represents a perfectly polished cube, and his cultural expression is the achievement of

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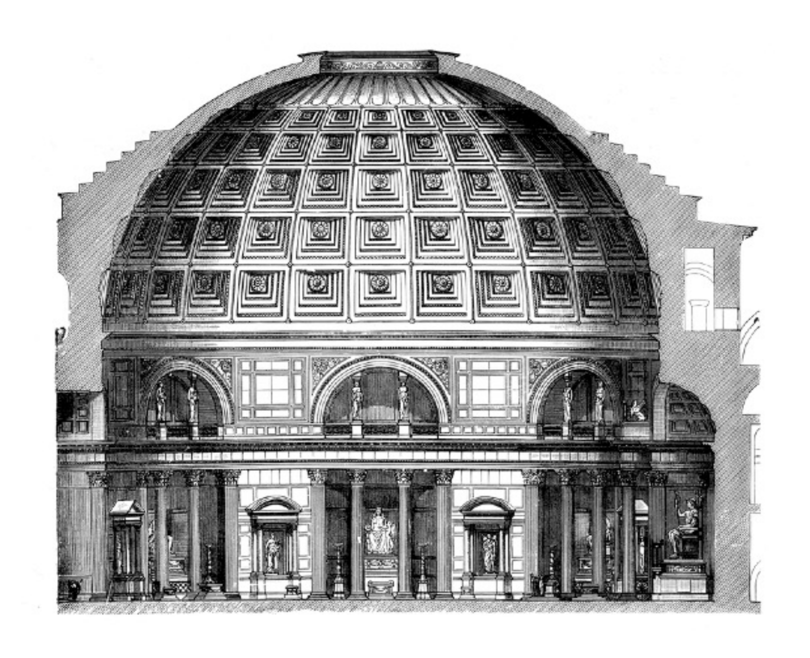
2 For Pythagoreanism the number 6 was sacred, as well as the 16. It seemed good to write their theories and their rules in volumes of cubic structure "cybicis rationibus". They fixed the cube as the set of 216 verses, where each Standard did not exceed three verses. The number 216 = 6 * 6 * 6 or a cube of side 6, whose length is 3.1416. In contrast to this, the number 9 represents a departure from the numerical paradigm.

squaring the circle. Many of the machines proposed in his treatise on mechanics had octagonal wheels, the link between the square and the circle. We can see it in the architecture floor of the Pantheon in Rome[3], contemporary work to the author himself. The cupola of said work is statically supported on the cylinder that has a radius of 21.60 m, the same dimension as the cylinder and its height. The nave of the pantheon, with a square plan foundation and a checkerboard pavement, is transformed into an octagon inscribed on a circumference. In plane geometry, the circle is a symbol of heaven and the square of earth, and the octagon intermediate between one and the other, and through it the

squaring the circle, the indissoluble union of spirit and matter. The pantheon is the only ancient building whose architecture reproduces a cosmic sphere that rests on the earth. The caseton of the dome, as if it were a glass, reflects the light from the oculus onto the checkerboard floor, creating a certain specular geometry of light.

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[3]The Pantheon of Agrippa or Pantheon of Rome (Italian: Il Pantheon) is a circular-plan temple erected in Rome by Hadrian in the early Roman Empire, between AD 118 and 125, partially built on the ruins of the temple erected in the 27 a. C. by Agripa, destroyed by a fire in the year 80, dedicated to all the Gods (the word pantheon, of Greek origin means "Temple of all the Gods").



Longitudinal section of the Pantéon de Agripa 27 BC.

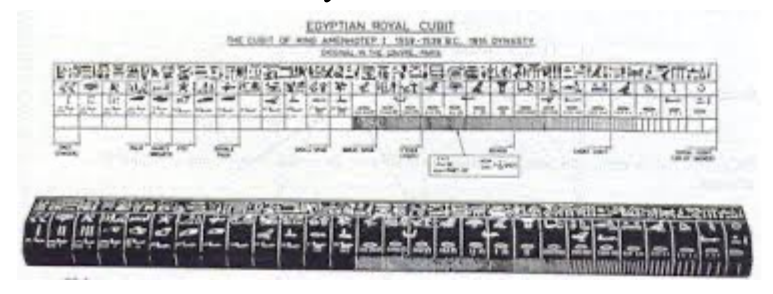
The Pantheon of Agrippa or Pantheon of Rome (Italian: Il Pantheon) is a circular-plan temple erected in Rome by Hadrian in the early Roman Empire, between AD 118 and 125. It is completely built on the ruins of the temple erected in 27 a. C. by Agripa, destroyed by a fire in the year 80, dedicated to all the Gods the word pantheon, of Greek origin means "temple of all the Gods". In the city, it is popularly known as La Rotonda (the Rotonna), hence the name of the square in which it is located. Man, as the foundation of the cosmos inscribed inside the cube

(Ad cuadratum)[4] u Vitruvian Man, was used as an architectural plan or model for the construction of sacred spaces since ancient times and, seen from its implicit geometry in the repository of the cosmic metric, palm fingers and elbows, were used as a bricklayer's rule. The human being and its symmetry were used as modulor of the three-dimensional space. The constructive symbols emerged from this codification of the human figure and as recognition within the guild of builders of certain "word-forms", essential when it comes to building sacred spaces. All this metric or ancestral knowledge of the art of architecture was inherited by Europe from the first schools of builders in North Africa and Mesopotamian culture.The oldest bricklayer rules such as the Egyptian sacred elbow or 0.5236 m elbow were organized to be read as alphabets and therefore, structured as a symbolic language whose matter is stone.

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[4] **Ad Quadratum** es un método constructivo que relaciona la geometría con la arquitectura en un sistema de proporciones. En el diseño de catedrales góticas y templos religiosos se empleaba como fundamento y marco de la geometría humana. Representa un estado de conciencia y el logro de la cuadratura del círculo.

This rule worked as a fractal of the number 6 that in ancient times symbolized the creat verb.



Egyptian sacred elbow 52.36 cm

The Egyptian architect thought of portions of the verb when organizing sacred spaces.

In Egypt, the creation of spaces that resonated in light was sought, a way in which geometry acted as a support for letters. This bricklayer's rule began at 1 inch, with the symbol of "Atum Ra" the jewel in the lotus, which rose like a crystal in the heart of the great architect and ended at 28 inch in the grass logo of the sounds "Ou ”, In the shape of a sparrow that was recorded twice on the sacred elbow at the end of the period, joining the symbology of the“ vesica piscis ”and the sound“ Ou ”[5].

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[5] In the Hebrew alphabet it represents the letter **Vav**, and the number 6. The only letter that appears broken in the Torah symbolizing the union that man must bring to God.

From this logo in the shape of 2 sparrows that symbolize the creative verb, the mythology of the cherubim of the Ark of the Covenant arose These particular sounds represent the verb and can be translated as "light and life force", epithets of two of the most important Gods of the Egypt before the unification, as the God "Jnum, the eternal potter",[6]
also known as "Monadic Sun", God in human form and ram's head, worshiped as patron of the Nile River and the divinity or archetype "Shu",[7]
life-giving breath, the word understood as light and scaffolding pushing and holding the cosmic space. Both bear the character “Ou” the sparrow in their names and give us an idea of the implicit meaning in this character, which with the passing of the
millennia gave birth to the Hebrew letter "Vav", heir to all this symbolism. Letter or symbol that is hidden in the name "Boaz" and contributes the letter "O" to the name. Within Egyptian cosmology there was the idea of creating spaces with a certain light metric,

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[6]**Jnum**, "He who models", was a creator God of Egyptian culture. He is the God of the night. He was considered the creator of the primordial egg from which sunlight emerged, at the beginning of time, which gave life to the world. God potter who modeled people with Nile mud, creating his ka at birth. God of fertility. He was also guardian of the waters of the underworld (Duat) and custodian of the sources of the Nile at Elephantine.

[7]**Shu**, was a deity associated with cosmic light, he is seen in different engravings holding the sky, as a Man with a headdress of an ostrich feather, or four segmented feathers, a Uas scepter and the Ankh. He also appears with one knee on the ground. Other times in the form of a lion.

composition of matter resonating in light. The rule of 28 inches or 0.5236 m arises from multiplying the number π by 6. The implicit image in this continent is that of the verb over space, fertilizing and giving life to the hexagons fundamental geometry to which it can be reduced the number 3.1416. A curious fact: if I make a circle whose diameter is 2 sacred cubits and divide it by 6, I get a hexagon whose perimeter is the number π. and if I draw 2 circles whose Vesica Pisces[8] be the sacred elbow, I obtain with many decimals the Fish measure that was a sacred number in ancient times, since it represents the root of 3. If I add to the sacred elbow of 0.5236 m the number π I obtain the number 55.5 number divine considered perfectly polished stone or stone fertilized by the verb. These numbers are implicit in the most sacred spaces of antiquity, such as the "Sancta santorum" of Solomon's temple and the King's chamber of the great pyramid. In both cases, if we create a space of 10 sacred cubits and take it as a base, we draw a golden rectangle, the rectangle on its smaller side will measure 3.1416 meters, that is to say 6 sacred cubits. The Hebrew word "Devir" whose meaning is "verb", the place where the ark of the covenant was

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[8] **The vesica piscis** (fish bladder in Latin) is a symbol made with two circles of the same radius that intersect so that the center of each circle is on the circumference of the other. This shape is also called mandorla (which means "almond" in Italian). It was a known symbol in the ancient civilizations of Mesopotamia, Africa, and Asia.

deposited, has a geometry of 216, equal to the Hebrew phrases "Breath" and "lion", a representative number of cultural objects whose metric is the cosmic. This number represents 3 times the verb or cubic ratio of 6 * 6 * 6, perfectly polished cube 6 cubits wide, whose side will measure 3.1416 m. In this way we can determine that the sacred space "Fiat lux" rotates in a "golden shape" around a 6 * 6 * 6 cube whose sides' measure 3.1416, as a paradigmatic form of hexagonal or cubic motor. In Arabic poetry Devir was called by the name of Byblos. This is interesting because the geometry of the word Byblos is 314, in an unequivocal reference to the number π.

The word "Hekal" or holy, the sacred space before the "Devir", has geometry of 65, like the word silence and word number 6. This word, which is usually translated as temple or great construction, comes from the etymological root of the Acadian culture "E-gal" whose meaning is "Great ship". It is possible that the treatment given in antiquity to these numerical entities is that of a continent in the center of the cosmic ocean. Regarding the geometric aspect of these constructions such as the Devir, whose geometry is 216, we see that it contains the "Ark of the Covenant" whose representative number is 6 * 6 * 6 or the Ark of God "Arun Elohim" with the

number of 7 *. 7 * 7. With all this, we can determine that these spaces function as numerical powers that are expressed as mathematical boxes within each other, as if it were a book, whose continent is the number π. The Egyptians represented the number 3.1416 in the form of a philosophical cube on side 6. This geometric archetype gives birth to the cube-shaped logo of the divine name "Pth" Pi-tah[9] Great Universal Architect, the main creator demiurge together with the God Thot of all Egyptian cosmology. This cubic logo, over the millennia and together with the logogram for Boca related to the cult of Ra, will become the Greek letter π.

These logos appearing in the 0.5236m rule were linked to one of the oldest deities in the Indo-European world known as Min[10], God worshiped in the "Naqada" culture[11] from which emerged the Egyptian alphabet, a unique culture that brought together Egyptian and Sumerian elements in a cultural expression of rare beauty. The God Min

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[9] **Ptah**, Egyptian deity considered Great universal architect; the Romans associated him with Vulcan, and the Greeks with Hephastos.

[10] God Min, lunar deity, of fertility and vegetation, God of rain, protector of merchants and miners, represented the generating force of nature in Egyptian mythology, is one of the oldest Gods of Egypt worshiped in the Nagada culture. For the Greek imaginary it represented the God Pan.

[11] **Naqada** or **Naqqada** is the name given to a culture from the pre-dynastic era of Ancient Egypt, which dates back to ca. 4000 to 3000 a. C., was the cradle of the alphabet as we know it. The logos developed in this culture are older than the logos of the Sumerian culture in at least 500 years.

gives birth to the myth of the labyrinth in whose center is the Minotaur or “Bull of his mother”, and Daedalus, the architect of his own architecture.

The myth arises from one of the oldest festivals in the world, dedicated to Min, known as the feast of the stairs in which, through a fundamental pole, ropes were laid and priests spirally climbed to the end of the crowned pole with a fork-shaped symbol, a spiral and the "Rama Ima", logos related to the 27th and 28th inches of the sacred elbow. Therefore, when we look at bas-reliefs of this archetype, in columns and friezes, we are in the presence of an architectural paradigm and rules for sacred architecture. Each part of the body of the God Min was seen as numbers and geometries such as the sacred elbow of 0.5236 m and the number 6, also the spiral that represented the number 8, the place where nacen los vientos dentro de la cultura indoeuropea, la casa del dios Tritón.

The Ima Branch[12], which can be interpreted as Osiris ascended in the light, and the fundamental post of creation, are cultural objects that have important parallels with the culture of Sumer, where symbolic posts or palm trees are crowned by objects shaped like Pineapple. A symbolic reduction can be made of the logos that appear in this bricklayer's rule in their intrinsic meaning, they can be interpreted as follows: "from the heart of the great architect, until the sunrise in daylight, the name with which he was known the Egyptian book of the dead”. The oldest name of the God Min was Amtu, as can be seen in the translation of The Book of the Dead by Egyptologist Wallis Budge. In Sumerian a similar word is Absu [13]
"Waters of the cosmic ocean". Egyptian culture has, in part, a Sumerian cultural base, as can be seen in the “Naqada” cultural layer, the cradle of Egyptian civilization. The name of the city of Min was “Apu” (Panopolis in Greek), the city of Pan. In this epigraph you can find all the symbologies previously exposed since this name means “Cosmic ocean, whose center is π plus the creative sound Ou, the sparrow. " Very

[12]**Symbol of Osiris** Crowned in the light, it is similar to the pineapple symbol of the Sumerian culture crowning the sacred tree. This symbol will crown the main posts such as that of the Min God, "Feast of the Staircase" at whose pinnacle was the Ima branch.

[13]The **Naqada** culture had Sumerian influence 3,800 B.C. British archaeologist Sir William Mathew Flinders Petrie found several monumental statues of the God Min, in the Naqada cultural stratum.

similar to the name of the God Anubis that the Egyptians called Anpu or Inpu, with the same symbolism. To understand this idea it is necessary to analyze the way in which geometry was made in the Egypt of the first dynasties and how certain impressions and models of the world were related to the geometer, and his eternal search for apotheosis in the very experience of the work In the book of John's revelations[14], work that due to its temporal proximity can be considered contemporary of the Vitruvian codex, can be read in reference to the anathema of cubic number 216: “Here is wisdom! Let the intelligent calculate the number of the spiral, since it is the number of man, his number is 6 * 6 * 6 ”. This particular passage of the book acquires a maximum geometric meaning if it is interpreted within the Pythagorean aesthetic recovered by Vitruvio, by relating it to the art of architecture and the doctrine of "cubic reason", which for the master of architecture represented the continent of the world. This figure or cubic arrangement symbolizes the achievement of perfection in the geometric understanding of the universe. The Hebrew word leviathan "לִוְיָתָן, liwyatan, coiled", translated over the centuries as beast or sea monster in a possible

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14 The Book of Revelations or Apocalypse of Saint John (Greek: Ἀποκάλυψις Ἰωάννου [Apokálypsis Ioánnou], ‘Revelation of John’.

etymological relationship with amphibian gods such as Ea[15], Sumerian God of the primordial waters, or Dgan Philistine God in the shape of a man and a fish body, is related within the art of geometry with the golden spirals and with the place where the winds are born, the house of the god Triton, of these symbols the myth of the turtle shell in the Indo-European world and the symbol tao for Chinese culture emerged. These symbols as Fibonacci numbers give the imaginary of antiquity a certain guiding idea where spirals swirl around a cubic space on side 6, as can be seen in sacred ancient spaces such as the "Devir"[16] of the temple of Solomon, whose geometry [17] is 216 or a cube on side 6. The word dragon in Hebrew תַּנִּין "Tannin" has a gematria of 555 which is equal to the sacred cubit plus the number π, (0.5236 + 0.031416) = 55.5.

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15 Gods like **Ea**, **Enki**, Dgan and in China Fu xi, were portrayed emerging from the primordial waters, and therefore with the body of fish.

16 The **devir** or saint of saints is the most sacred space within the temple of King Solomon, inside which was the Ark of the Covenant and the tables of law. These spaces can only be decoded in their correct philosophical proportion, studying the gematria of the words that name these cultural events.

17 **Gematria** is a method and a metathesis (alternation of the order of letters in a word) that depends on the fact that each Hebrew or Greek character has a numerical value. When the sum of the numbers of the characters that make up a word gave the same result as the sum of the characters of another word, which was not the same, however, an analogy was perceived between them and it is considered that they should necessarily have a connection. The clearest example whose gematria explains the name, is the word Nilo, whose gematria is 365 like Mithras, or Abraxas. The word Devir whose gematria is 216, that is to say a cube of side 6 or a hexagon.



The anagram of the word Devir is the word Hexagon, hidden within the book called World. We have a cubic or hexagonal space of side 6 whose skin is that of the fish. She, the guardian's daughter, was raised under images of old beauty and the teacher in his silence courted wisdom waiting to be worthy to perform the mystical marriage with the lady in green.

Regarding the above and the importance that the myth of the turtle shell had for the Indo-European world, we can see in this bronze mirror “TLV” of Chinese culture, Shou dynasty 1050 BC. - AD 256, the coiling of spirals in the shape of hearts around a cubic space representing an 8-pointed star. In the center of this space is the cube.

This type of artifact had a mystical and priestly use, it embodies the universal pristine form in whose center is a philosophical cube, symbol of the center of the World, or "Axis Mundi" for many cultures of Central Asia. It’s most representative allegory is the mythical mount "Meru", or "Sumeru" "Good Meru" or Good Mountain, located in the center of the earth or in the center of the Universe, its symbol is "the tower of Light". Many of the numbers associated with Mount Meru are close to the number π. The Narpati yaia acharia (a 9th century text), based on mainly unpublished texts from the Iámala-tantra states: Sumeruḥ prithvī madhié shrūiate drishiate na tú The Sumeru in the middle of the Earth It has been heard [learned]; not observed, however.



The Died pillar, on the Ani papyrus, next to the Ank cross and the Ra-Atum sun.

The letter Yod

The graphism "Yod", tenth letter of the Hebrew alphabet and first letter of the four consonants that make up the architecture of the ineffable Hebrew name of God, emerged in Egypt as a logo derived from one of the 21 fundamental logograms of Egyptian writing that gave birth to all Indo-European alphabets, with the exception of Sanskrit or Pali.

The symbol "Yod" had its genesis in an archetype related to a desert deity that was

represented as "dog or Donkey" in North Africa,[18] related to the cult of the dead. Myths name it before Anubis both models belong to the same symbolic mirror related to the cult of the dead as to the inclement summer heat whose meaning is fundamental pillar.[19]

He was a deity worshiped by the nomadic peoples of the Sahara desert, as custodian of the tombs and guide in the journey of the deceased to the stars, after passing through the underworld represented in the image of the "Dwt"[20] and later

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[18] The Canaanite and Phoenician nomadic people copied the squatting dog logo (logo associated with the cult of Sth) from Egypt, first transforming it into a simplified form close to a lying Greek Y or arm shape. It can be seen in proto-Canaanite script pictures taken from stone engravings that the dog-shaped logo corresponds to the God Sth, who was worshiped by the Canaanite people in different cities during the period known as Hicso of the history of Egypt dynasty XVII. With the term hicsos (in Egyptian heqau jasut "foreign rulers", in Greekὑκσώς hiksós) designates a human group from the Near East (in the Greek text of Manetho, pros anatolên) who took control of Lower Egypt in the middle of century XVII a. C. As Flavio Josefo quotes it: “During the reign of Tutimeos, the wrath of God fell on us; and in a strange way, from the regions to the East an unknown race of invaders launched against our country, certain of victory. Having defeated the rulers of the country, they ruthlessly burned our cities. Finally they chose as King one of them, named Salitis, who placed his capital in Memphis, demanding tribute to Upper and Lower Egypt . ".

Flavio Josefo: Against Apión.
Hyksos is the Hellenized term of the Egyptian denomination: heqa-jasut (hḳ3ẖ3s w t) which means Foreign Rulers.

[19] The **God Set of Avaris** was worshiped as a beneficial patron of the Semitic peoples who invaded the Egyptian Delta during the Second Intermediate Period. Many have related it to the Phoenician-Canaanite Baâl or other Asian deities.

[20] **Dwt**, the Egyptian underworld, whose archaic representation was a logo with a five-pointed star inscribed in a circle, associated with the star Sirius, in archaic hieroglyphs such as those of the Nagada culture had the meaning of "Mountains of light", or " Eastern mountains ”. Its logo was made up of three mountains on which a snake moves, plus the logo of the Egyptian God Thoth in the form of a hermit Ibis.

transformation into circumpolar stars that the Egyptians called "imperishable". Fundamentally, the constellation Ursa Major considered the leg of Sth. Later, this deity was incorporated into the Egyptian pantheon, like the Gods Amun and Ra. In this way, they became an Egyptian national deity.

There is a mythology associated with God Heh[21], the God of eternity or of the million years, who "in Egyptian mathematics represents the infinite number". Legend has it that eternity is expelled from the mouth of the God Sth, the desert paradigm that gives birth to the letter Yod. This symbolism can be seen reflected in the first two letters of the ineffable Hebrew name of God: The Tetragrammaton (Greek: τετραγραμματον, "four letters") is the theonym[22]יהוה in Hebrew, quadrilateral, which identifies the God of Israel through the Hebrew Bible, made up of the Hebrew letters Yod, He, Vav,

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[21]**Heh,** primordial God. In Hermopolis, where the God Jnum was perceived as the creative potter of the world, each couple corresponded to a founding principle of the world. Heh with Heket, his wallman, represented infinite space. Heh, God "of eternity" was never considered a demiurge. Although its origin is unknown. It is known that the creation of eternity happened several times, up to eight times, assimilating it to the "primordial" Heh. The eight Heh "of eternity", grouped in pairs, supported the celestial vault and each of these four "pillars of heaven" protected a region of the celestial vault. In this role of supporting the sky, Heh became a hypostasis of Shu, as God of the air, who with his two arms lifts the sky (represented by Nut) and separates it from the earth (represented by Geb).

[22]**A theonym**, from the ancient Greek Theos (God) and onym (name), is a form of the proper name that refers to a deity. The study of theonyms is a branch of the name day.
The name of a society God can be useful to understand the origin of his language according to his point of view of a particular deity. Theonyms have been particularly helpful in understanding the connections of Indo-European languages.

He, written from right to left in the Hebrew language and transliterated as YHWH or YHVH into other languages. The Hebrew letter He has its genesis in the worship of the Egyptian God Heh[23], the God of eternity, whose representation in Egypt was a logo shaped like a person with his arms raised, squatting holding the sky[24]. "The eight Heh of eternity"[25], grouped in pairs, they supported the celestial vault and each one of these four "pillars of heaven" protected a region of it. In this role of supporting the sky, Heh became a hypostasis of Shu, as God of the air, who with his two arms lifts the sky (represented by Nut) and separates it from the earth (represented by Geb). The four Heh pairs are then perceived as four winds. From these paradigms related to the place where the winds are born, and to the fundamental pillar of creation, the Yod logo had its genesis, the God Sth synthesized as a breath of fire.

23 The Indo-European word **He** or **Hek** translates as river and boat, the place where winds are born Antarctica in ancient times

24 During the new period or new empire in Egypt he was associated with the God Ptah creating a new religious syncretism. With the name of the New Empire, the historical period that begins with the reunification of Egypt under Amosis I (c. 1550 BC) and ends around 1070 BC is known. C., with the arrival to the throne of the sovereigns of Libyan origin. It is made up of the XVIII, XIX and XX dynasties. It runs between the Second Intermediate Period and the Third Intermediate Period of Egypt. The last two dynasties, XIX and XX, are grouped under the title of Ramésida Period.

25 Part of the God **Heh** logo, it is 2 ropes knotted in 3 sections. The eight-pointed star is the oldest logo associated with this God, it is related to the myth of the turtle's shell.

Saint Jerome, 3rd century AD.[26], transcribed the Hebrew Divine Name YHVH as πιπι (p-i-p-i)[27], (according to Jerónimo, in Ep. XXV ad Marcell, in P. L. 22, col. 429). This transcripción particularly because the paradigm of deity for the Indo-European imaginary revolved around the number 3.14169. This can be easily demonstrated by studying the gematria of the words associated with the construction of the Jerusalem temple and the fundamental pillars of the Indo-European world such as the sacred pillar of Sumer or palm tree and the pillar or God "Sth", crowned with the "Rama Ima"in Egypt. The hidden number, and therefore the name linked to these symbols, is the number Pi and certain geometries related to the Egyptian sacred elbow or number 0.5236 m.

The symbolism of the letter Yod can be interpreted as the precipitation of the cosmic fire expressed as the waters of eternal life and the breath of life. This ideology is explained by finding closer

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26 **Eusebio Hierónimo de Estridón or Jerónimo de Estridón** (Estridón, Dalmatia, c. 340 - Bethlehem, September 30, 420), St. Jerome for Christians (Latin: Eusebius Sophronius Hieronymus; Greek: Εὐσέβιος Ἱερώνυμος), translated from Greek and Hebrew to Latin. He is considered the Father of the Church and one of the four great Latino Fathers.The Latin translation of the Bible made by Saint Jerome called the Vulgate (from vulgata editio, 'edition for the people'), has been, until the promulgation of the Neo vulgate, in 1979, the official biblical text of the Roman Catholic Church .

27 The reason why the Greek translators transcribed the name as **Pipi**, it is possible that it is based on the geometric arrangement of sacred places such as the temple of King Solomon or the King's chamber of the great pyramid.These spaces can be seen as agglomerations of cubic spaces of 10 cod x 10 cod, in the case of the great pyramid 2 cubes next to each other, whose side is 5,236 m. and in the case
from the temple of Solomon 3 cubes of 20 cod x 20 cod, side by side. Each cube corresponds to a number Pi and a Yod, that is, a number 10.

symbolic links during the period in which the biblical exodus was carried. The most probable date is close to the year 1570-1540 B.C., during the reign of Queen Ah-hotep whose meaning is "The moon is satisfied". She was an Egyptian queen of the late seventeenth and early eighteenth dynasty[28] who served as regent during Pharaoh Kamose's minority[29] and promoted the expulsion of the Hyksos leaders. The invaders, although in chronicles of North Africa of that time they are called "the nomads of the desert",[30] they descended from Phenicia and the Sinai peninsula and took part of the control of the Nile delta. The queen made her son Kamose his successor King (note the similarity of the name with that of Moses). King Kamose possibly died in the Siege of Avaris, a Semitic and Phoenician enclave of the Hicso people. In this city a single God called "Sth"

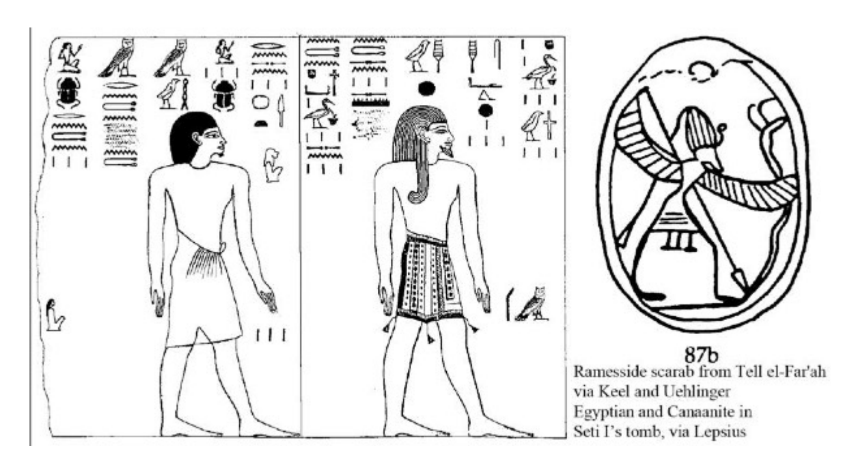
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[28]During this historical period, two gods were worshiped, over the rest of the Egyptian pantheon, these were "Ahh, Djuty" (Thot, in its lunar aspect) and the God Sth, who at that time became a God of the war.

[29]**Uadyjeperra Kamose, or Kamose**, was the last Pharaoh of the 17th Dynasty of Egypt, enthroned under the name of Uady-Jeper-Ra. His reign passed from c. 1554 to 1549 a. C.

[30]Phoenicians, at least the Kings –Manetón III century a. C. –African July III century AD. C.
Pre-Israelites (habiru or Hebrews), pre-Exodus –Flavius Josephus (Against Apion I, 14) 1st century –Waddell 1940, 89
King hycso Apophis recorded his adoration for Seth:
[He] chose for his Lord, the God Seth. They do not worship any other deity in all the earth except Seth.
- Papyrus Sallier 1 (Apophis and Sekenenre), 1.2-3, ed. Gardiner 1932

was worshiped[31], unlike the different Egyptian cities like Thebes that worshiped other Gods. This is due to the cultural proximity between desert gods such as the Phoenician "Baal" or the Semitic "El", all closely linked to the concept of inclement summer heat and fire, but also with rain and thunder.



The God Sth depicted in Canaanite robes

at the tomb of Seti I. Dynasty XIX.

The God Sth, during this period, was worshiped as a deity of the militia, both Hicsa "Semite" and the army of Thebes, and became a deity of war. A stele

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31 King hycso **Apophis** recorded his adoration for Seth:
[He] chose for his Lord, the God Seth. They do not worship any other deity in all the earth except Seth. - Papyrus Sallier 1 (Apophis and Sekenenre), 1.2-3, ed. Gardiner 1932

was found in the city of Avaris[32] from General "Horenheb" in gratitude to God "Sth" for military triumphs. Already for the 18th dynasty he was a military deity. When Kamose died in battle his brother "Ah-mose" succeeded him (note the similarity of all these names, Ah was the name of the Moon known as "Aah, Djuty", the God "Thot" in his youthful and lunar aspect) .

Dynasties such as the seventeenth and eighteenth, worshiped the moon as well as St. In the funeral trousseau of Queen Ah-hotep, a gold earring with an image of "Sth" was found on her neck and the affection that was verified the queen felt for this deity. Inside his trousseau were also found pendants in the shapes of flies, a military title that demonstrates achievement and courage in warfare, somewhat akin to awards for courage in our current military. Translation of the name Ah-mose[33](ih –Ms or Amosis) is read as "born on the moon", or "Ahh is born", "the moon is born" (another similar but this

32 Reign of **Horemheb** (1330 BC), the stele of 400 is a stele dedicated to the God "Sth" that commemorates the 400th anniversary of the establishment of the cult of Seth by the Hyksos. It was rediscovered in Tanis in 1931 and is, for today, the only document that refers to the time of the invasion, although indirectly.

33 **Nebpehtyra Ahmose** or **Ahmose** was the founding pharaoh of Dynasty XVIII of the New Kingdom of Egypt, although he is better known as Ahmose I, or as Manetho called him, Amosis, according to Eusebius of Caesarea in the version of the monk Jorge Sincelo. He reigned from c. 1550 to 1525 B.C. Her throne and birth titles were Neb-pehty-Ra Ah-mose.

time with the translation of the Hebrew name of Moses, “Born in the waters ”). It can be read on the Rinhd papyrus[34] a mention of the fall of Heliopolis and the loss of power in the delta.

From the Vitruvian perspective, the number 10 (in Hebrew the letter Yod or in Greek the letter Iota), represents a symbolic Geometric machine. Vitruvius, in his treatise, reserves this number or book to describe about musical machines. For the Pythagorean school, 1 is the point, 2 the line, 3 the surface, 4 the solid and number 10, the sum of the first four, is the famous tetrarkys, the capital number.

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The Tetrarkys (Τετρακτύς) or
Tetorakutes, Pythagorean.

34 "Eleventh year of reign, second month of shemu, Heliopolis was penetrated. First month of ajet, on the 23rd, this Prince of the South entered Tyaru. ” Phrase found in the papyrus hicso "Rinhd or Ahmes", which curiously in mathematical problem 50, exposes a possible square of the circle.

Arkho, epigraph of the first cause

This anagram, closely related to the art of architecture, gives birth to the Greek term "Arkhitekton", the etymological basis of the word "Architect" which literally means "first cause of the work", that is, the architectural cause of the universal work, although the most accurate translation is "The worker of the first cause, he who builds in the name of the first cause." The Greeks associated this term to the architects of work, like priests of the temples. This anagram belongs to a set of Greek letters (Alpha, Rho, Chi and Omega), inside a circle as a symbol of the circle of the earth, in which an X (the Greek letter Chi) was inscribed, dividing the space into 4 quadrants, where the Greek letter "Rho" was drawn



at the center of this paradigm[35] Latin "P" shape. On each side of the anagram the letters Alpha and Omega were engraved, with the symbol of "Rho" acting as "Fiat lux"[36] or "Axis" of this symbolic continent, encompassing all the letters from alpha to omega. The image of this anagram can only be understood from the three-dimensional where the letter "Rho" acts as the guiding axis of this moving circle, as a "carousel of letters", the entire continent of the alphabet.

The Greek letter "Chi" has an "X" shape and divides the firmament into four sacred spaces, just like the archaic temples, which emulated "the fundamental hill of creation", with a strong axial component or the stone coffers at style of the temple of "Luxor", "Karnak" or the temple of "Horus" in "edfu" in whose axis or processional avenue, it divides the temple into 2 well differentiated parts, in this way being able to determine "solstices" and "equinoxes" . The architects in Egypt, traced the temples so that

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[35] In the Greek numbering system, it has a value of 100, it represents a philosophical sun. This letter has its genesis in the cube-shaped hieroglyphic letter associated with the worship of the God Ptah, such as the Egyptian grass logo in the shape of a mouth, one of the names of the God Ra, great universal architect, and this seen as the first cause of the construction.

[36] **Fiat lux** is a Latin phrase that literally means "Let there be light" or "Let there be light", and that has its origins in the Hebrew phrase יְהִיאוֹר (yehiy 'or).

when drawing on the ground floor 2 opposite and interlocking right triangles in space, an enormous X would be reflected in the place, in the center of which “the union of the axes both axial and vertical” to be able to erect a“symbolic door that conceals the sacred space” and divide the architectural plan into 2 distinct parts, one dedicated to the worship of the priesthood, and another reserved for the people. This type of planimetry is common to many temples in Egypt.

The idea of reproducing symbolic images of "X" in the body of certain deities such as the God "Ptah" in Egypt called the "Great Universal Architect" who carries an "X" on his chest, comes from an archaic conception common to the The first Indo-European peoples who saw the world as a universal temple, revolving around an immobile point or "Axis mundi". This conception is also going to be reflected in Central Asia in the cult of "Mithra" and solar Gods like Zurba, who is standing on an "X" or on a cosmic sphere carved with an "X". This idea of the universal axis, as if of a great potter who turns his wheel and shapes the world, created the oldest epithet or title of architecture linked to construction and to certain creative demiurges, that of being "great potters".

The archaic form of the title reserved for architects is that of "creating their works as ceramic or stone productions"[37], just like a potter who spins the pottery wheel and creates the pot of the world. The same epithet is possessed by the God "Jnum", patron of the Nile River, giver of the breath of life to the newborn, contributing the "Ka" or the halite of life. We can trace this pseudonym back to the first documented architect in history "Imhotep" who designed and built the "Saqqara" pyramid.

His title was "the maker of the vessels." This vision of the sacred space saw in the universe a fundamental geometry or hill whose substance was the letters and the numbers. The Greek letter "Rho" in the shape of the Latin "P", is born from an Egyptian logogram in the shape of "Mouth" associated with the worship of God "Ra", "the jewel in the lotus" or "numerical Sun". This mouth of fire, or "Vesica piscis", symbolizes creation through numbers and how these are expelled from within through the "divine breath" fertilizing space and giving life and mobility to material forms. In its numerical aspect, this logo was used as a fractional symbol and, in written sentences,

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37 The former title of **Imhotep**, the architect of the Saqqara Step Pyramid, is the producer of ceramic objects. "Treasurer of the King of Lower Egypt, First after the King of Upper Egypt, Administrator of the Grand Palace, Hereditary Lord, High Priest of Heliopolis, Imhotep the builder, sculptor, maker of stone vessels … "Inscription on the base of the statue of Dyeser (Zoser) found in Saqqara.

it symbolized the word “judgment and go towards”. It is part of the Theophoric name of "Ra"[38]
which consists of the sacred elbow logo plus the mouth symbol and the circle with a dot in the middle, representing all aspects of creation, understood as a great work whose matter is light. As we can see, these archaic symbols and concepts related to architecture give birth to the anagram "Arkho"[39]
and from there to the genesis of the word "Architecture".

These ideas predate the appearance of the first "Crismones" associated with Christianity in the Romanesque period, or the "labarum" or "labarum", Roman banner used by Constantine, replacing "the eagle of Jupiter" with the "monogram of Christ" or "crismón", logo or symbol repeated in all the churches or sacred buildings of the Romanesque period and later. In Plato's time, it is explained that the two bands that form the "soul of the world" (anima mundi)[40] intersect each other as the

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38 **Numerical or philosophical sun.**

39 **First cause of construction,** in a philosophical sense related to the numerical**.**

40 Therefore, it is important to highlight that: this world is, in fact, a living being endowed with soul and intelligence, a unique and tangible entity that contains, in turn, all living beings in the universe, which by their very nature are all interconnected. Plato, Timaeus 29, 30

letter "Chi". As we can see, the symbolic genesis of the anagram "Arkho" predates Christianity. The Greek term "Arché" is related to this logogram, related to architecture (arkhé, from the Greek ἀρχή, "source", "beginning" or "origin"), it is a Greek philosophical concept whose meaning is the beginning of the universe or the first element of all things. It can also mean non-interpretation, substance or matter, that is, that which does not need anything else to exist, only itself. Words like "Architecture", "Chest", "Ark", "Archons", "Arcade", "Arcade", "Arcanum", "Arcadia[41], They have their root in "Arkho" and "Arkhé", Anagram or word that means "first cause of construction".

The sum of the Greek letters in this anagram (Alpha, 1, Rho 100, Chi, 600, Omega 800) equals 1501, similar to the gematria of the gold word "chruseos". The term "Arkho" is related to the Indo-European root "arqu", whose meaning is "bent" or "curved". At the dawn of humanity, the first bow that the human collective observed was the "moon bow", as well as the rainbow. There is an Arabic saying that reminds us:

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41 **Arcadia**, the cradle of the Gods, is a region of Greece in the Peloponnese

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"Man learned to count and make calendars from the phases of the moon"

You can also make this reflection: the Egyptian logo in the shape of a mouth or "vesica pisces" from which the letter "Rho" emerged, along with the grass logo "stool" with a cube and initial of the divine name Ptah (Great craftsman or great architect), give birth to the Greek letter π and the number 3.1416. With which, we can think that the anagram of the word "Arkho" alludes to the universe as a book "the world of letters" and to a certain twist whose cultural and mathematical reason is π. Around the 2nd century BC. C., the anagram "Arkho" was assimilated to the deity "Ianus".

From this word comes the name "Janeiro" January. It seems that the arches were dedicated to “Janus” or “Ianus” as in the case of the Roman forum, the “Boario Arch”[42]. This deity was seen as the patron saint of all principles and regulator of the time of mortals and of the Gods. In this sense, she was represented in many figures with a lunar arch over her head, she was identified with the light of the

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[42] **The Arch of Janus,** in Latin Ianus Quirinus, is an ancient quadruple Roman arch that is located in the city of Rome, specifically in the Boario Forum, very close to the Arch of the Argentines. It is one of the few Roman arches that are preserved in Rome.

sun, the moon and time, the doors and the bridges (arches in general). According to ancient sources such as Cicero or Ovid, the God presides over the passages and all beginnings; he is in charge of guarding the iauna, "the doors", the covered passages such as the iani (arches) and the city gates. In Rome it has a temple near the door "Carmentalis" where the road leads to Veyes. It is possible that in his archaic form he is the most important God in Rome along with Jupiter. Ianus (Janus), is a God of Etruscan origin and was the foremost among the ancient Latin Gods. The God had three names. A name of a priestly character: Ianus (Janus), a public or profane name: Quirinus (Quirino) its possible translation "spear-bearer"[43] or "launches" and a third party, secret that was never explicitly disclosed. In one of his temples in the "Foro Boario", the hands of his statue were positioned to signify the number 355 (the number of

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[43] **Janus** (Latin Janus, Ianus) is, in Roman mythology, a God who had two faces looking both ways in his profile, the father of Fontus. Janus was the God of doors, beginnings, and ends. That is why the first month of the year was dedicated to him (which in Spanish passed from the Latin Ianuarius to Janeiro and Janero and from there it derived to January) .As God of the beginning, he was publicly invoked on the first day of January (Ianuarius), because the New Year begins. He was also invoked at the beginning of a war, and while it lasted the doors of his temple always remained open. When Rome was at peace, the doors closed. Janus has no Greek equivalent. Like Prometheus, Janus is a sort of cultural hero, as he is credited, among other things, with the invention of money, laws, and agriculture. According to the Romans, this God assured good endings.

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days in a year), later 365[44], symbolically expressing his mastery over time. He presides over the abstract principles of the world, he also maintains access to heaven and other Gods. This is the reason why men must invoke him in the first place, regardless of the God they want to pray or appease. He is the initiator of human life, of new historical times, and financial companies.

[44] In reference to a philosophical sun or fundamental crystal.

The Columns of the Temple of Solomon Boaz and Jakim

These two pillars exempt from bronze as obelisks but in the Phoenician style that were in the portico of the Temple of Jerusalem. They were commissioned to Hiram of Tire by King Solomon. They were approximately eight meters high; their function was merely symbolic and religious. They may represent the first two-line words from King David's Psalms: “Jehovah will establish (Jaquin) your throne forever” “in Jehovah's fortress (Boaz) the king will rejoice. The term "Boaz", name of one of the columns of the temple of Solomon whose meaning is "In him is strength", derives from these words, first from the Hebrew word "Oz" which is translated as "The Force" understood as fire cosmic or fire every consumer. This symbolism is interesting since in passages of Hebrew poetry the term "Oz" is associated with carrion birds such as vultures or crows. There is a common root of Indo-European

terms all related to fire and rain like being Azí or Aziz, one of the names of God for Islam, Azí and Ahí in ancient Iranian and Ahí in Vedic sanskrit whose meaning is Fire Dragon, a Linguistic derivative is the word Ophis, snake. This archetype within the culture of Iran was represented as a red dragon that burned with the breath of fire and lived where the rainwater was found high in the mountains and the clouds. As for its height, the columns: 1Ki 7:15 and Jer 52:21 say that it was eighteen cubits; 2 Cr 3:15 says thirty-five cubits. When the destruction of Jerusalem by the Chaldeans were broken and the bronze brought to Babylon (Jer 52:17) The columns were eighteen cubits high and twelve in circumference, and at the top they had capitals five cubits high (about 2.5 m) (1 R. 7.15–16).

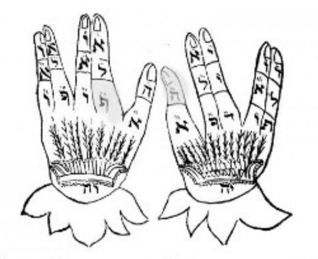
A theory marks the name of the Boaz column, as a reminder to the lineage of David Boaz appears in the book of Ruth, whose son is Obed the father of Isai and David's great-grandfather. Boaz in Hebrew בועז its gematria is for the letters Zayin 7 Ain 70 + Vav 6 Bet 2 = 85 the letter Vav is hidden in the text whose meaning is hidden treasure. It is related to the apprentice touch, since the phalanges and the hand in its entirety for Judaic mysticism represented a computer of letters, see Abraham Abulafia, the sum

åāḥ, P. 279, T. 365, N. 1103, N. 944, P. 203, N. 1104, the moon, Moon-god; Copt. ιοϩ, ιοοϩ, ιοιϩ; Heb. יָרֵחַ.

in the touch adds 85 recognizing the apprentices both in their column and in their number. Letter Pe 80 + letter He 5.   For the Jakim column, it is a variant of the name 'Joaquin' itself based on the Hebrew name 'Yakim' derived from two Hebrew words - 'Yahweh', or Yah which is the name of "God" and "quwm" which means "to rise or set. " It has its origins in the Hebrew "יְהוֹיָקִים" (Yahoyakim), Yah was the name given to the moon in Indo-European antiquity, and an example of this can still be seen today as the name of the Hebrew city of Yehrico, the city of the moon. Yah and Yeh are Indo-European prefixes oriented to the moon, the name Yah and Yaah with double Aah was the name given by the Egyptians to the God of wisdom "Thot" in its lunar aspect, expressed this

archetype as a form of construction of a light body renewed every 30 days. The translation for the name of God "Ah-Dyehut"[45] is "Thot the one of the Dyehut." Or the god Thoth in his lunar aspect.

Different representations of the name for the moon god in Egypt.



Le tableau ci-dessous montre la place juste des 28 lettres dans les doigts de la main droite et de la main gauche :

ו			ה		ה	י			
ו	א	ו	א			א	י	ו	ד
א	ל	א	ל	ה	ה	ל	ו	א	ל
ו	פ	ו	פ	א	א	פ	ד	ו	ת
auriculaire	annulaire	majeur	index	pouce	pouce	index	majeur	annulaire	auriculaire
Main gauche					Main droite				

45 Its name "El de Dyehut" referred to the XV nome of Lower Egypt. He received the epithet "Regulator of the floods of the waters", that of "Bull of the stars" for representing the mental powers of Ra. He was also called "Silver Aton" in the late period, the night sun. As "Lord of Time" he was in charge of recording on the leaves of a perseus, with the help of Seshat, the years of reign of each pharaoh. Too

The Doric Ionian and Corinthian columns

Why were classical orders taught in antiquity and continue to be taught in part today? The first thing to understand is that the classical orders, Doric Ionic and Corinthian are universal orders, they are still used in classical buildings throughout the world To represent universities, banks or any classic canonical building, during the Middle Ages it was taught to recognize orders as the first object of study, and to learn from their architectural memory, their cultural heritage, their history, let's see Vitruvius, Vitruvii from his book Los 10 books of Architecture 1st century BC The first order that appeared was the Doric, and is named after Doro, King of the Peloponnese. This king had a temple built in honor of Juno. Columns with a certain style (the one we know today as Doric) were made for this temple, and later he ordered the construction of other temples in the different cities. The Athenians sent thirteen colonies to Asia, and there they wanted to erect

temples, but they did not know the proportions that the columns should have, so they decided to take the footprint of a man as a measure. They calculated the proportions of the body with respect to the measurement of its foot, and these proportions transferred them to the columns. In this way, the Doric column is proportioned to the body of the man, presenting a manly aspect and giving buildings solidity. Some time later, in Ionia, they wanted to raise a temple to the goddess Diana, but in order for the temple to be in accordance with her, they wanted to make the columns more slender, so that it was not a temple as robust as the Doric ones. Therefore, they calculated the ratio of the proportions, giving the whole the delicacy of women. The column was made taller and more slender, and a base was put on it, equating it with footwear. In the capital they carved scrolls on both sides, thus imitating the hairstyle worn by women of the time and which fell in loops on one side and the other of the face. To represent the hair that falls on the forehead, they used crest and festoons. To finish making this representation of the woman's body in the columns, grooves were traced along its shaft who wants to imitate the folds of the robes. In this way the Ionian order is born, comparable to feminine beauty, as opposed to the masculine robustness of the Doric.   Finally, the

Corinthian order represents the delicacy of a maiden, whose size, due to her young age, is finer than that of an adult woman. The appearance of this order has a history that Vitruvius describes as follows: A maiden from Corinth, barely nubile, fell ill and died; and her nurse went to put on her grave, in a basket, some of the objects that the girl had liked most in life, and so that they could be kept outdoors without spoiling any longer, she covered the basket with a brick. By chance the basket came to rest on the root of an Acanthus plant. Later oppressed by the weight of the basket, this acanthus root began to sprout stems and leaves in the spring, and they grew on the sides of the basket, and stumbling over the edges of the brick, due to the effect of pressure, they had to bend, producing the contours of the scrolls. The sculptor Calímaco, who happened to pass by near the tomb, saw the basket and noticed the delicacy of the leaves and was captivated by the beauty of this shape, reproducing it in the columns he made later and establishing the proportions according to to that model.The Corinthian column[46], which was first

46 The name Corinthian is derived from the ancient Greek city of Corinth, although the style had its own model in Roman practice, following the precedents established by the Temple of Mars Ultor in the Forum of Augustus (c. 2 AD). He was employed in southern Gaul at the Maison Carrée, Nimes and in the comparable Temple of Augustus and Livia [fr] in Vienne. Other main examples pointed out by Mark Wilson Jones are the lower order of the Basilica Ulpia and the Arch of Trajan in Ancona (both from the reign of Trajan, AD 98–117), the Column of Seals (re-erected in Antiquity late but second century in origin), and the Temple of Bacchus at Baalbek (c. 150 AD).

worshiped in a temple of Apollo as a votive column in Bassae, Greece[47], possibly as a representation of the goddess Daphne turned into a laurel tree by the god Thief.

The first Corinthian column observed is found in the Temple of Apollo at Bassae in Greece, it is the first of its history as a single votive column of worship in the center of the Temple of Apollo. The Corinthian order is named after the Greek city-state of Corinth, to which it was connected in the period. However, Vitruvius, 1st century B.C. He tells us in his book "The 10 Architecture Books" how the column was created by the sculptor Callimachus; he drew acanthus leaves that grew around a votive basket.
The earliest use of the Corinthian column dates back to the Late Classic Period (430–323 BC).

The first Corinthian capital was found at Bassae, dated 427 BC. C. (Temple of Apollo). The Legend of

47 The Temple of Apollo Epicurean was erected in a place called Basas (ancient Greek, Βάσσαι; modern Greek Βάσσες, meaning "the ravines"), on Mount Cotilo, located eight kilometers northwest of the Peloponnesian city of Figalia, in ancient Arcadia region, and seven kilometers south of the modern city of Andritsaina. The beauty of this temple left us evidence after visiting Pausanias. The temple of Basas has been dated from 450 a. C. at the beginning of the 4th century BC. C.

Callimachus[48]: The third order, called Corinthian, imitates the delicacy of a girl, because the girls, due to their youth, have a configuration made up of delicate limbs and through their decorations they achieve very beautiful effects. They say that the discovery of the Corinthian capital was like this: a girl from Corinth, already of a certain age to marry, died of an illness. After her funeral, her nurse collected some glasses that the girl liked very much when she lived and put them all together in a wicker basket, which she took to her grave; he placed them on top and in order to keep them in good condition for a long time, he covered them with tiles. He casually placed the basket on the root of an acanthus. With time, the roots of the acanthus, oppressed by the weight, scattered around its leaves and its small stems, when spring arrived; their stems grew around the basket and from the sides they went outside under the weight of the tiles, which forced them to form curvatures or scrolls at their ends. Calímaco, called katatēxítechnos by the Athenians, thanks to the exquisiteness and delicacy of his marble art carvings, as he passed in front of this tomb he observed the

48 **Calímaco** (in Greek Καλλίμαχος, Kallímakhos), nicknamed katatēxítechnos ("the one that drains the art" and of that "the one of the detailed art"), was a sculptor, goldsmith and active painter in Athens around 432 to 408 a. C. Everything attributed to it is doubtful. Pausanias describes a gold lamp and a bronze palm tree located in the Erechtheion, but this genre of objects was rather typical of the Hellenistic period. Even the invention of the Corinthian capital attributed to it by Vitruvius does not correspond to what is known of the architecture of the 5th century BC.

basket and the delicacy of the leaves that grew around him. He was pleasantly surprised by this original shape of the leaves and raised some columns in Corinth, imitating this model ... Vitruvian Frame Polion[49]

The Gold number of Meto of Athens

The passion of man for these 3 great mathematical problems of antiquity, the squaring of the circle, the trisection of the angle and the duplication of the cube, represent the 3 philosophical gold or the 3 Pomus or apples of knowledge. Many mathematicians in ancient times wanted to square the circle between these is Meto of Athens (Greek: Μέτων ὁ Ἀθηναῖος; gen.: Μέτωνος; born around 460 BC) was a mathematician, geometer and astronomer, the author of famous golden number, Meto found that 19 solar years

49 **Marco Vitruvio Polión** (in Latin Marcus Vitruvius Pollio; c. 80-70 a. C.-15 a. C.) was a Roman architect, writer, engineer and tradista of the century I a. C. Vitruvius is the author of De architectura, known today as The Ten Books of Architecture, a treatise written in Latin and Ancient Greek on architecture, dedicated to Emperor Augustus. In the preface to Book I, Vitruvius dedicates his writings to give the emperor personal knowledge of the quality of buildings. Vitruvius probably refers to Marco Agripa's public improvements and repairs campaign. This work is a great book and the only survivor of the architecture of classical antiquity. According to Petri Liukkonen, this text "profoundly influenced artists from the first Renaissance onwards, such as thinkers and architects, including Leon Battista Alberti (1404-1472), Leonardo da Vinci (1452-1519) and Michelangelo (1475- 1564). " The next important book in architecture was the reformulation of Alberti's ten books, which was not written until 1452.

They are almost equal to 235 lunar months and 6,940 days, this was called the Metonic cycle, it was introduced in 432 B.C. In the Attic solar lunar calendar, this discovery, which was postulated in Greece as one of the great discoveries of the time, was engraved in gold letters on the frieze of the temple of Minerva in Athens, hence its name Golden Number or number Golden. His name appears in a Greek play here a fragment of the dialogue between Meto and Pistereros. Fragment of the Text on Meto of the Work: The Birds of Aristofanes. (In Greek Ἀριστοφάνης; Athens, 444 a. C.-ibidem, 385 a. C.)

METON.- (Geometrist.) I come to see you for ...

PISTETERO.-Another importunate. What brings you here? What are your projects? What do you have in mind when you come along with your cops?

METÓN.-I want to measure the aerial plains, and divide them into plots.

PISTETERO.-In the name of the gods, who are you?

METÓN.-Who am I? Meto, known throughout the Hellas and in the village of Colona.
PISTETERO.-Tell me, what is that you bring there?

METON.-Rules for measuring air. For all air, in its general form, is entirely like an oven.

Therefore, applying this curved line from above and adjusting the compass ... Do you understand?

PISTETERO.- Not a word.

METÓN.-With this other rule I draw a straight line, I inscribe a square in the circle and I place in its center the Agora; straight streets will flow from everywhere, just as from the sun, although it is circular, straight rays leave in all directions.

PISTETERO.-This man is a Táles ... Metón! METÓN.-What?

PISTETERO.-You already know that I love you; but I'm going to give you a good tip: go away as soon as possible.

METON.-What danger am I in? PISTETERO.-Here, as in Lacedaemon[50], it is customary to expel

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50 **Lakonia** (Greek Λακωνία, Lakonia), also known as Lacedaemonia, was in ancient Greece a portion of the Peloponnese whose most important city was Sparta. In Archaic Greece the Spartans conquered Messenia whose inhabitants, the Ilotas, were enslaved. In the Middle Ages it was part of the Byzantine Empire and after the Crusades it was the home of Theodore, the despot of More

foreigners, and throughout the city they are beaten with clubs.

METÓN-Is it that, perhaps, you are in revolution?

PISTETERO.-No, certainly, by Zeus. METON. What happens then?

PISTETERO.-That we have unanimously made the decision to pulverize all the impostors.

METÓN.-In this case, I'm going to leave.

PISTETERO.-Yes, by Zeus; and I still don't know if you can escape, because here is the storm. (He hits him.)

METÒN .- (Running away.) Wretched me!

PISTETERO.-Didn't I tell you long ago? Go with your measurements elsewhere and well away from here. The translation of Ágora, the meeting place for citizens in the Greek polis, was the square, which at first was circular, later became quadrangles, meeting in a circle, its translation is union (from the Greek ἀγορά, assembly, from ἀγείρω, "Gather. Let's look at the name of Pythagoras the most important

mathematician in the ancient world. Pythagoras (ancient Greek Πυθαγόρας; Samos, c. 569-Metapontus, c. 475 BC) the name is made up of two parts for the first Πυθα, which refers to the sacred character π and the second part is αγόρας, Ágora whose translation is to meet in, or through, its entire name is read "meet through or around π", note the similarity of the names with the Delphic oracle, the place of the oracle was Pito, Πυθώ, Πυθώ, -οῦς and Πυθών, -ῶνος (Homer. Il. 2.519 and 9.405; Od.8.80). Hence the name of the serpent Pythion and Pitia the fortune teller of the temple of Apollo, (Πυθία). It is possible that Pito y Pitia is the old name of Onfalo, the cluster-shaped stone from which the oracle emitted the message through the fortune teller. The character π was sacred in ancient times and was associated with the center and the deity. Another example is the name of the book Gnostic Pistis Sophia, 2nd century d.C. Pistis Sophia[51] Πίστις Σοφία, Sophia (Σοφία, in Greek "wisdom"), its translation is for Πίστις: Faith, belief in something, truth, of belief. And for the second part: Σοφία

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51 **Sofia** (Σοφία, in Greek "wisdom") is the Greek goddess of wisdom, and is also a fundamental term within Hellenistic philosophy and religion, as well as in Platonism, Gnosticism, Orthodox Christianity, esoteric Christianity, and in mystical Christianity.

Sophiology is a philosophical concept related to wisdom, as well as a theological concept related to the wisdom of God. Philo, an Hellenized Jew settled in Alexandria, attempted to harmonize Platonic philosophy with Jewish scriptures. He used the word Logos for the role and function of Wisdom, a concept adapted by John and applied to Jesus.

wisdom. Its translation is belief in Wisdom, or faith in wisdom, ίστις is also translated as fabric, net or warps. Knit or warp that is woven around the π character somewhat similar to the Omphalus that was covered in a woolen warp or weave in the style of a net around it. The character π represents a philosophical sun. The apostle Paul refers to the concept, especially in 1 Corinthians, "Where is the wise? Where is the learned man? Where is the subtle reasoner of this world? Has not God demonstrated that the wisdom of this world is foolishness?" 1 Corinthians 1:20 Paul confronts worldly wisdom against the high wisdom of God: "What we announce is a mysterious and secret wisdom of God that he prepared for our glory before the world existed." 1 Corinthians 2: 7

Checkerboard

In architecture and in the architectural project it is important to be clear about the construction module what we call a checkerboard in the Masonic temple or any other temple, many of the cathedrals in Europe, have flooring with black and white checkers. The Santa Sanctórum of the ancient world such as the chamber of the king of the great Pyramid and Santa Sanctórum of the temple of Solomon were spaces that were created with specific proportions in the case of the great pyramid and its chamber of the king, the architectural assembly was 20 cubits x 10 cubits creating a rectangular space or two cubes of 10 cubits by 10 cod., the checkerboard means that a module of construction in the case of the great pyramid the module used was the Egyptian sacred elbow of 0.5236 meters which multiplied by 6 results in π. If we make a golden rectangle of this sacred space of antiquity for the minor side, its result is 6

sacred cubits with a result of 3.1415 meters, the same happens with the temple of Solomon and his Holy Sanctum, the space between the Wings of the cherubs of the ark of the covenant was 10 sacred cubits reaching the same result as in Egypt, if we make a golden rectangle of 10 sacred Egyptian cubits, on its minor side it will result in 3.1415 or 6 sacred cubits. The word Dvir or holy of holies has gematria 216 or 6 * 6 * 6, which is the same as a cube with side 6, another example is the Ark of God, Arum ha Qadosh whose gematria is 666.

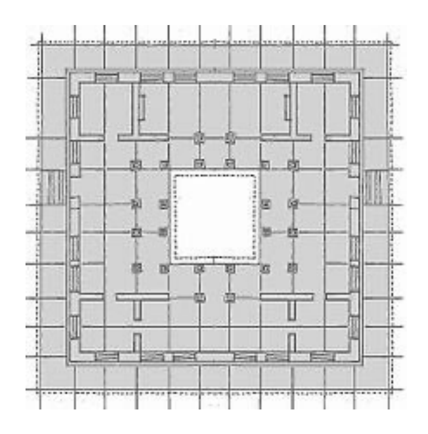
In the case that we interpret the checkerboard of the Masonic temples, as chessboards the 8 x 8 or 64 squares module has its genesis in the way in which the temples were organized in India, or house of Brahma, known as tabla of Brahma, said module used in certain Hindu temples was assimilable to the myth of the fundamental hill of creation in whose center is the sacred tree.

The shape of the board corresponds to the classic type of the Vastu-Mandala, or Vastu shastra, the translation of which can be interpreted in the phrase "theory for the Construction of a house", the construction

Theoretical of a cultural space with religious characteristics, this grid is based on a series of

technical-religious treatises that bring together the different precepts that must be respected when designing a building for any use, be it a dwelling or a temple. According to Hinduism, the Vastu Shastra considers that the universe is made up of five elements: earth, water, fire, air and vacuum, and that the design of a building must achieve a balanced relationship between them. All of these types of mandalas reproduce the (Ashtapada), the oldest version of chess types in the ancient world, possibly a symbolic form of the fundamental hill myth of creation, modulated in a 64-square building or board, this well-modular arrangement. It could be an ancient Hindu tradition, of counting 8 sacred planets, the sun the moon, the five visible planets of antiquity and a dark star, represented in lunar eclipses. On the chessboard it represents the central field of the mandala, the Brahma station; occupying the 4 central squares, and on 9x9 boards, the 9 central ones, finding some analogy with the myth of the turtle shell in Asia. The board or phenomenal world whose center is Brahman, was Symbolized in the sacred tree (Brahman as Tree), which arises in the center of this cubic space of religious characteristics, something common to ancient gods such as Apollo in Greece or Osiris in Egypt all these Gods were represented as trees or fundamental posts of creation. In short, the

module and the tree of knowledge or the tree of eternal life are found in the center of heaven and earth, in codices of the Middle Ages such as those described by Blessed of Liébana, the celestial Jerusalem was represented as a cubic building on side 8, in whose center was the sacred tree, later the tree was replaced by the iconography of the lamb of god in whose hand he held the golden rod of creation.



Vastru Shastra

Pomegranate fruit

The fruit of the pomegranate Pomun granatua, seed apple for its crown was always a symbol of royalty, The Book of Exodus describes the me'il "robe of the ephod" worn by the Hebrew high priest who had grenades embroidered on the hem, alternating with golden bells that could be heard when the high priest entered and left the Holy of Holies. According to the Books of Kings, the capitals of the two pillars Jachin and Boaz that were in front of the Temple of Solomon in Jerusalem were engraved with grenades. Solomon is said to have designed his crown based on the "crown" of the pomegranate.

It reminds us of the book of Kings 7: 15-22 He cast the two bronze columns; the height of one column was 18 cubits (8.1 meters), and a twine of 12 cubits (5.4 meters) measured the circumference of the two. He also made two capitals of cast bronze to place on the column heads. The height of one capital was 5 cubits (2.25 meters) and that of the other capital was 5 cubits. There were mesh work nets and chain work braids for the capitals at the top of the columns; seven for one capital and seven for the other capital. Thus he made the columns and two rows around the mesh that covered the capitals that were on the grenades; and so it did for the other capital. The capitals that were on the heads of the columns of the portico were shaped like lilies, measuring 4 cubits (1.6 meters). There were also capitals on the two columns, next to the protuberance that was next to the mesh; and there were 200 grenades in rows around the two capitals. So he erected the columns on the portico of the nave. He erected the right column and called it Jaquin, and he erected the left column and called it Boaz. At the top of the columns were carved lilies. Thus was completed the work of the columns. Pomegranate is one of the symbols of Rosh Hashanah (Jewish New Year). The consumption of pomegranates on this festivity is traditional, since, with its numerous seeds, it

symbolizes fertility. Likewise, it is believed that the pomegranate is one of the fruits that contains the most seeds, with around 613 seeds, symbolizing the 613 mitzvot[52], wishing that they multiply like the seeds of this fruit. The Egyptians buried their dead with pomegranate seeds, and the Persians believed that consuming them before battle made them invincible. The number 613 is prime and is the quintessential Jewish number. It is the Number that the Jews themselves recognize as characteristic of their faith, since it is the Number of Commandments in the Torah (see the list of Aish Hatorah or the list of Jewish frequently asked questions or for a list of the 613). This is an ancient tradition that dates back to at least the 2nd century AD. C. and is common knowledge among all Jews to this day. We can see in the phrase in The Torah, The Torah whose gematria is 613, like the phrase the Lord God of Israel, also with gematria 613.The word Circumcision
in Greek 613 with this same gematriaπεριτομη. The word the lightאת האור. **Et HaAur.**

In Kabbalah the number 613 is very significant; each complete entity is seen as being able to be divided

52 Mitzvah (in Hebrew: מצוה) is a Hebrew word meaning "commandment" (plural mitzvot; from צוה, tzavah - "ordinance, charge, precept). The word is used in Judaism to refer to The 613 Biblical Precepts of the Torah (the first five books of the Bible).

into 613 parts: 613 parts of each Sefirah; 613 parts of divine mitzvot in the Torah; 613 parts of the human body.

King Solomon and the grenade.

Hundreds of grenades appeared in the temple of Rey decorating the highest part of the columns, each one of the columns was nine meters high, with a bronze capital on top, one and a half meters high; there was a network of grenades around the capital, all of bronze.

(Kings 25, 17)

He made chains and placed them on the tops of the columns, he also made a hundred grenades, which he put on the chains.

(Chronicles 3, 16)

Beneath the rim were around the edges some like figures of grenades, ten on each side, placed in two orders, fused into a single mass.

(Chronicles 4, 3)

The four hundred grenades of the two braids, two rows of grenades for each braid.

(Chronicles 4, 13)

In Greek mythology, Hades the king of the underworld kidnaps Persephone [53] when I was playing with other nymphs. Demeter her mother, searches unsuccessfully crying for all the land that was paralyzed. Zeus sympathizes and sends Hermes to rescue her. A condition must not take food along the way. But Hades cheats on him and Persephone eats six or four pomegranate nuggets, so she has to spend four months with him. When on earth it flourishes and bears fruit. It is an allegory for the rebirth of the natural world. When he is in the kingdom of Hades the earth decreases. In the earliest myths Persephone is originally mentioned as the queen of the underworld.

And the God Zeus went to the bed of the abundant Demeter, who conceived Persephone, the one with white arms, stolen by Hades from her mother's side.
Hesiod, Theogony, 912

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[53] In Greek mythology, **Persephone** (in ancient Greek, Περσεφόνη Persephónē) is the daughter of Zeus and Demeter. The young maiden, also called Kore, marries Hades and becomes the queen of the World of the Dead as well as a goddess. The Roman form of the name Proserpina comes from the dialectal form of this name in the Aeolian and Doric cities of Magna Grecia. The character of Persephone was reinterpreted in many ways that do not coincide with the figure of the goddess in ancient Greece, for example, in the Renaissance.

The Song of Songs [54] Mention the pomegranate fruit

And you have the majesty of an aligned army! Take your eyes away from me, they drive me crazy! Your hair is like a flock of goats grazing on Mount Gilead. Your teeth are like a flock of sheep that come out of the bath: all of them will give birth to young, among them, none is sterile. Like an open grenade, so is your face through the veil. The queens are sixty, eighty the concubines and countless the maidens. But she is unique, my pigeon, my perfect in everything, unique to her mother, I welcome the one who gave birth to her! The maids saw her and proclaimed her blessed, and the queens and concubines honored her. Who is it that rises like dawn, beautiful like the moon, bright like the sun, majestic like an aligned army? I went down to my garden to see the new fruits of the valley, to see if the vineyard had opened, and if the pomegranates had flourished. I did not know that my soul would return me to the chariots of Aminadab. Tied with lilies. Both of your breasts look

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54 **Song of Solomon** (Hebrew שִׁיר הַשִּׁירִים, Shir Hashirim), also known as Song of Solomon or Song of Solomon, is one of the books of the Old Testament and Tanach. 12 Therefore, the Song is a unique book in the Bible and does not fit into any of the main biblical genres: it does not deal with either the Law or the prophets, it is not properly a wisdom book, nor does it examine the covenant and it does not even deal with God. In the Song, the lovers are in full harmony, and feel a mutual desire and rejoice in their sexual intimacy.

like twin baby gazelles. Your neck is like an ivory tower. Your eyes, the pools of Heshbon by the gate of Bat-rabim. Your nose is like the tower of Lebanon, turned towards Damascus. Your head like Carmel; your hair is purple and a king has been imprisoned in them. How you are so beautiful and full of grace in your caresses! Your slenderness is like the size of the palm tree and your breasts are bunches of grapes. Come, my beloved! Let's run to the field! We will sleep in the villages; early we will go to the vineyards to see if they have already flourished, if the vines have already borne fruit and if the pomegranates have opened. There I will give myself to you! The book is about divine love between Solomon and wisdom, sample of divine love or search for wisdom.

The Polished stone

Many altars of the ancient world had a cubic shape, as is the case of the altars of the cult of Apollo, also the plinth of the Greek πλίνθος brick, was the pedestal under the base of the column, this had a cubic shape, in the Doric style the plinth is the Abacus that crowns the capital, and in the Hatorico style Egyptian column it ended in a plinth or a cube. It is necessary to understand the allegory of the polished stone, that is, the man formed through classical education, the study of the myths of the past, many of these architectural ones, as happens with the myth of the duplication of the cube, associated with the cult of the god Apollo.

The allegory of the doubling of the cube

Pericles dead by the plague, some inhabitants decide to go to Delphi[55], to consult the oracle of Apollo, and know how to stop the epidemic that was hitting Athens. The answer from the oracle was that a new altar should be built, which should double in volume to the dimensions of the previous one, replacing the existing one. The altar with which Apollo was worshiped was shaped like a cube. They tried to solve the problem, but were unable to stop the epidemic, which eventually ceased. From this legend, one of the classic problems of mathematics and geometry arises, which come to us from the Greek world, together with the squaring of the circle, and the trisection of the angle, have aroused the interest of the human collective since the time that man learned to square temples and draw arches. These problems have no apparent solution within the dialectic of modern mathematics, but for the ancient world. The first mathematician who tried to solve the

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55 **The Delphi oracle**, in the Delphi Shrine, was a place of consultation with the Gods, in the sacred temple dedicated mainly to the God Apollo. Located in Greece, in the current town of Delphi, at the foot of Mount Parnassus, consecrated to God himself and the Muses, in the middle of the Phocis Mountains, 700 m above sea level and 9.5 km away from the Gulf of Corinth.

cube duplication or problem of *Delos,*[56] *fue* Hippocrates de Chios, who found that if two proportional means are inserted between two segments one double the other, the cube will be doubled.

In Classical notation a: r :: r: s :: s: 2ª

Based on the same scheme, other mathematicians tried it, such as Archytes of Taranto, Menecmo, and Eratosthenes of Cyrene. They all gave approximate solutions. The Delphic oracle stood at the foot of Mount Parnassus in Greece. The temple was consecrated to the God Apollo, son of Zeus. Around the temple, various water sources sprouted that were considered sacred. The main one was the Castalia fountain, surrounded by a forest of laurels, a plant consecrated to God. Legend has it that near the fountains some divinities gathered and Apollo played his lyre and they sang. In classical Greek times, the region at the foot of Mount Parnassus was named Pyto. Over time, both names became assimilated and "Pito" was renamed Delphi[57]. From this name arises

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[56] Duplication of the cube is the problem of finding, by using a ruler and a compass, the side of a cube in such a way that its volume is twice the volume of another cube with a given side. Currently, the instruments of algebra are able to solve this problem trivially, but the rule and compass constraint was very strong.

[57] Both names are synonyms.

the title of fortune teller to the priestess of the temple of Delphi. The name "Pyto" is a derivative of the name "Pyton", the serpent that kills Apollo to seize his wisdom, who lived near Mount Parnassus. Legend has it that Apollo, after killing the snake, stores its ashes in a sarcophagus buried underneath the Onfalo[58],
which the priestesses consulted to give answers from this “navel of the world”. The temple of Apollo was known as "Pythion" in Greek Πυθιον. Apollo in Delphi was called Apollo Pitio. The traditional form with which Apollo was venerated in the archaic period, was that of the marble cube or parallelogram, which was given the name of "Plinth", its meaning is "brick" or ritual pedestal. From this marble cube, the myth of the duplication of the cube came to light (note the similarity of all these terms: Plinth, Python, Pito, Pythion and in Egyptian hieroglyph Pitah). These words are based on the winding of the serpent or spiral around the number 3.1416 and this number seen as a cube, that is why the character was sacred in ancient times and was used as an initial of perimeter and periphery and not vice versa .

The Greek logo π is born in Egypt from the initial

[58] Mundus is the sacred space under an altar, for the Greco-Latin culture.

cubic character of the divine name "Pitah", "Great universal architect" or "great potter", the oldest architect title. The interpretation of this symbol, one of the oldest in humanity, was to perceive the universe as an abstraction or philosophical cube of side 6, created with portions of the number π, a hexagon as a continent of the world. This myth was inherited from the Indo-European world and from the most archaic Egypt. If we translate these logos it should read:

The fundamental hill or cube, floating in the cosmic ocean, crowned by a sacred tree or crowned by numbers. This story is similar to the myth of the people of Sumer who saw in the palm tree a fundamental pole at the top of which was the sacred pineapple, very similar to the Greek Onfalo or the Egyptian Ra, like a crystal in the heart of the God "Pitah". The duplication of the cube is a myth related to the sacred spaces of antiquity such as being the chamber of the king of the great pyramid or the Holy Sanctum of the temple of King Solomon, in the case of the chamber of the king of the great pyramid this chamber is conformed by a rectangular space 2 cubes of 10 cubits by 10 cubits joined by assembling an architectural plan of 20 cubits by 10, the elbow used in Egypt was the sacred elbow of 0.5236 meters used

since dynasty II, this rule works as a portion of the number π, since if we multiply 0.5236 x 6 we obtain the number 314. If we make a golden rectangle of this space of 10 x 10 cubits, the smaller side of this rectangle will measure 6 sacred cubits whose length will be 314 if we represent this space as a cube of 6 * 6 * 6 cubits we obtain a cube whose length will be π.

Plot box

The paintings were used not only as a way to teach architecture, but also as a way to visually show the work to be built, during the construction of many of the cathedrals during the Middle Ages, it was shown what the work would be on blackboards armed with architectural modulation together with scale models, since the architectural plan did not exist, the plan as we currently know it is an invention of the Renaissance, blackboards drawn in chalk were assembled that were on the work with all the elements drawn from the work, including the symbolic.

Jacob's Ladder, (Hebrew: סולם יעקב Sulam Yaakov) is an account mentioned in the Bible in Genesis 28,11-19, about how angels rose and fell to the earth, a dream that Jacob has when he sleeps using a stone as a pillow. According to Genesis, Jacob had stolen from his brother Esau the birthright, that is, the right to inheritance and the blessing of his father Isaac. As

a result of this fact, Esau became angry with Jacob and decided to kill him. Jacob was warned of his brother's bad intentions by Rebekah, mother of both. She advised him to flee and go to the house of his uncle Laban, in Paddán Aram, until Esau's anger subsided. Jacob obeyed his mother and left for his uncle's house. In his flight, Jacob arrives at "a certain place" when the sun has already set, and decides to stay there for the night. According to some written sources, this place would become the site of the future Jerusalem Temple Mount, where his father, Isaac, was also to be sacrificed. Jacob took a stone in this place to use as a pillow and fell asleep. It was then that Jacob dreamed of the ladder connecting heaven and earth.

“And he dreamed: and behold a ladder that was supported on earth, and its end touched heaven; and behold angels of God ascending and descending on it. ”

Genesis 28.12

And he came to a certain place, and slept there, because the sun had already set; and took from the stones of that place and put his head, and lay down in that place.

12 And he dreamed: and behold a ladder that was resting on earth, and its end touched heaven; and behold angels of God ascending and descending on it.

13 And behold, Jehovah was on top of it, who said, I am Jehovah, the God of Abraham your father, and the God of Isaac; I will give the land you are lying on to you and your descendants.

14 Your offspring will be like the dust of the earth, and you will spread to the west, east, north and south; and all the families of the earth will be blessed in you and in your seed.

15 Behold, I am with you, and I will keep you wherever you go, and I will bring you back to this land; because I will not leave you until I have done what I have told you.

16 And Jacob awoke from his sleep, and said, Jehovah is indeed in this place, and I did not know it.
17 And he was afraid, and he said! How terrible is this place! It is nothing but the house of God, and the door of heaven.

18 And Jacob rose early in the morning, and took the stone that he had put for the head, and lifted it up for a sign, and poured oil upon it.

19 And he called the name of that place Bethel, although Luz was the name of the city first.

20 And Jacob made a vow, saying, If God would go with me, and keep me on this journey, and give me bread to eat and clothing to wear,

21 And if I return to my father's house in peace, Jehovah will be my God.

22 And this stone that I have put as a sign will be God's house; and of all that you give me, the tithe I will set aside for you. Genesis 28, 13-15

The place where Jacob stopped to rest is believed to have been Mount Moria, the place where the Temple of Jerusalem was built. The Ladder is a symbol or bridge between Heaven and Earth. The ladder would represent the Torah, the Hebrew term for ladder, sullam - סלם - ramp and that of the mountain on which the Torah (Mount Sinai) was dictated סיני both possess the same geometry (numerical value of the letters that compose them). In Hebrew the word

ladder, by which the angels ascended and descended, is sullam (סֻלָּם), which is best translated as ramp and your numeric value es 130: ס (samekh) = 60, ל (lamed) = 30, מ (mem) = 40.

This ramp or staircase could be treated symbolically in the Isian triangle or construction triangle 3, 4, 5. Egyptian sacred triangle is the modern name now it is right triangle whose sides have lengths 3, 4 and 5, or their measurements keep these proportions. It is the easiest right triangle to build and was possibly used to obtain right angles in architectural constructions and is still used today in modern construction. The similar right triangle, 15, 20, 25 Egyptian cubits, was used in Ancient Egypt and was called, Isiachus. The Egyptian sacred triangle has interesting characteristics. Plutarch points out that its area is 6 (perfect number) and that the cube of its area is equal to the sum of the cubes on its sides. Plato relies on this equality to calculate a number he calls "nuptial" (Republic, Book VIII). After waking up, Jacob exclaimed: "How terrible it is to fall asleep in this place that is nothing but the house of God, and this is the door of heaven!" Subsequently, he called the place Bethel, which translates as "House of God". He installed the stone that had slept on a pillar, and consecrated it. He also made a promise to God, in

reference to his eventual return. These special stones are known as Betyl from the Hebrew term Beth-El, Abode of God is a word that denotes a sacred stone. In some Semitic cultures it is also used to designate the vestiges of meteorites that struck lightning stones. The name Betyl is used for all kinds of standing stone that evokes the presence of god and the location of a sacred place. Most of the Betilos, probably from meteorites, were dedicated to the gods or were revered as symbols of them, examples of sacred stone as focal points of the deity or house of god are the Greek Omphalos of the temple of Delos worship to Apollo, and the Ben Ben stone, from the temple of Heliopolis, temple of the sun. The Ben ben “Shine” stone had the shape of a Pyramid on a pillar. The rungs of the ladder are related to the theological virtues, Faith, hope and charity. These are the habits that God instills in the intelligence and in the will of man to order his actions to God himself. Along with these, they are usually cited as a complement in the field of the so-called infused virtues to the cardinal virtues. The 7-pointed star or heptagram is related to the Vitriol of Medieval Latin vitriòlum as well as to the planets known in antiquity. The word V.I.T.R.I.O.L is formed by the initials of the following Latin phrase: "Visit Interiora Terrae Rectificatur Invenies Ocultum Lapidum" its

translation: "Visit the Interior of the Earth and Rectify You will find the Hidden Stone".



Vitrum from Latin Vitrum, green glass, study the similarity of the name with Vitruvius the great architect of antiquity Vitruvii.

On the name Vitruvius: "Lucio Vitruvvii Polionis" in Latin can be interpreted as Born in the Light of the emerald, Tr 6 * 6 * 6 ", because the Latin letters can be read as numbers.

Are we in the presence of a monumental architect who signed with the pseudonym Vitruvio Polion? Possibly Marco Agripa himself[59],
author of the Pantheon in Rome? Vitruvius writes on the cubic ratio and the number 216 in the preface to

[59]**Marcus Vipsanius Agrippa** (Latin: Marcus Vipsanius Agrippa; c.63 BC-12 BC) was an important Roman general and politician, architect of the Pantheon in Rome. Regarding the Pantheon Architecture, Miguel Ángel comments: "Of angelic and non-human design".

book IV reinforcing this thesis, and comments on how for the Pythagoreans the number 216 or 6 * 6 * 6 was a sacred number. This school of mathematics composed verses in a numerical arrangement where the number 216 would be represented, this is perceived in the radius of the dome of the Pantheon in Rome. Its second name "Polion" has been known since ancient times, which represents a nickname. This can be read in the book by Francesco Pellati "Vitrubio the great architect of antiquity" p.30. For the name Polion, given to Vitruvius by Faventino[60], it can be accepted the hypothesis that this would combine the name of the architect with that of the founder of the world's first library in Rome as Pliny says[61], what "Asinio Polion" was.[62] In this way, an encyclopedic way of knowing Architecture is reflected in its name. It is interesting that the name Polion was chosen: the Greek word Byblos "books" means curl and later it was translated as papyrus

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60 **Marco Cetio Faventino** (Marcus Cetius Fauentinus) was a writer from Ancient Rome who probably lived in the second half of the 4th century. He wrote a compendium of Architecture that some of the manuscripts that preserve it are entitled "De diuersis fabricis architectonicae" (On the different techniques of architecture).

61 **Plinio el Viejo**, , was a Roman writer, scientist, naturalist, and Roman military. He was born in Comum (present-day Como, in Italy) in the year 23 and died in Estabia on August 25, 79.

62 **Gaius Asinius Polyon, Asinius Polyon**, or Polio (Latin Gaius Asinius Pollio), (75 BC - 4) was a politician, orator, poet, playwright, literary critic, and historian at the time of the birth of the Roman Empire. His writings, which have survived to this day, served as material for Appian and Plutarch; Polión was employer of Virgilio and friend of Horacio and has poems dedicated to him by both poets.

scroll and books. The gematria of this word, has a numerical value of 314, in a clear reference to the number π, this master number is in tune with the philosophy of cubic reason, "cubic center of this numerical ratio", a geometric concept found hidden in the name VITRVVII. The author's full name can be decoded as Born in the light of the emerald, TR 6 * 6 * 6 or cubic ratio whose center is the number π, where the curl occurs. These symbols are associated with the golden spirals, an image created with compas around a cube of length 3.14159 or 6 Egyptian sacred cubits. From the perspective of ancient cultures like the Greek or the Egyptian, strongly based on an architectural interpretation of the world, the numerical spirals swirl around the number 3.14159 in a visión cubes of the world, a certain container box created with portions of the number π.[63] This can be discovered by studying the chamber of the king of the Great Pyramid.

The book Of Architecture represents a Tetrarkys[64] Pythagorean as an intellectual building,

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63**The Star of David** was born from the observation of this perspective cube, whose stereometry creates a grid as portions of the number 3.14159. The sides of this hexagon measure 3.14159 and inwards different triangles are perceived as stars of David on different scales.

64The Tetrarkys (Τετρακτύς in Greek) or Tetorakutes is a triangular figure consisting of ten points arranged in four rows, with one, two, three, and four points in each row. As a mystical symbol, it was very important for the Pythagoreans, it represented a form of intellectual building. Numbers 6, 10, 16, 216 were sacred within this school.

of ten scrolls (ten books) or the architecture of the cosmos from the Vitruvian vision.

The Pleiades, the 7 Sisters

The Pleiades (in Greek Πλειας Pleias, 'many'; Πλειάδες Pleiades, 'daughters of Pléyone'; or Πελειαδες Peleiades, this is the name that Hesiod gives them in his work astronomy, in the Odyssey, Odysseus receives the food celeste of some pigeons in reference to the Pleiades, Maya one of the pleiades was Hermes' mother, legend has it that the newborn Hermes escapes from his mother, Maya to steal the cattle of his brother Apollo, for this event he is patron of the thieves, their symbols are the turtle and the rooster, always remembering that the turtle has a shell with hexagonal sides, he is credited with creating the lyre, which he builds with the shell of a turtle, Odysseus descends on the paternal line of Hermes , the Romans called it mercury, it was worshiped in the form of a herma, from the Greek word ἕρμα, stone was a square pillar that served as a limit on the roads, also as a boundary marker. Atlas is obliged to carry the world and by this Orion pursued d For five years according to another tradition to the Pleiades, and Zeus ended up transforming them first into doves and then into stars. The Orion

constellation is said to continue to haunt them across the night sky. According to other versions of the story, the seven sisters committed suicide because they were saddened by the fate of their father, Atlas

The 5 pointed star

Represents the brightest star after the star, the Egyptians called it Sôthis, New Year's glow, they associated it with the goddess Sopdet a goddess with a 5-pointed star headdress, sometimes she appears as a great dog, which is the ancient form of the constellation of Sirius, many ancient temples were architecturally armed so that the main axis of the temple is related to the passage of the star, the appearance of the star in the sky marked the overflow of the Nile river. The period of maximum heat in Egypt It was called dog days, the hot dog season. The Egyptian 365-day solar year relates the phases of the moon to the transit of the sun and the star Sirius.

The man within the star or Vitruvian man is a symbol of the universal man, a man with open arms to the cosmos. During the Renaissance, the classical treatises were translated from Latin into Italian and the work of Vitruvius was rediscovered. Of these valuations, the most important is that of Petrarca[65], Pre-Renaissance poet and playwright, much admired by William Shakespeare and Edmund Spenser. There is also a translation by the Architect "Cesare Cesariano”[66], the most important for its visual richness since Cesariano, determined to shed light on Vitruvio's work, reinterprets “Homo Universalis” creating drawings of men with open arms in the “Ad cuadratum” or “Ad circulum” posture, symbols of squaring the circle. We know that of the versions of drawings that exist of the Vitruvian man, it is the most studied for its geometric richness. In Cesariano's version, the Vitruvian man is standing

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65 Petrarch was the great re-discoverer of Vitruvius. He partly translated from Latin into Italian his treatise. The Harlesian Codex from the British Museum, the Gudian Codex from the Wolfebuttel Library, the Seletadino Codex from the Schelestad Library Most European libraries have codices after the year 1000: the Cottonico in the British museum in the 11th century; three Parisian codices from the 11th century; two codices in leide from the 10th century; two in El Escorial dating from the 11th century. For its part, the Vatican has 25 codices but almost entirely from the fourteenth and fifteenth century.

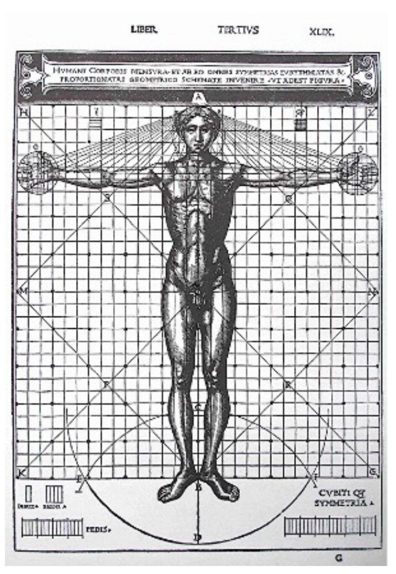
66 **Cesar Cesariano's** translation is the most valued for its visual richness

with open arms and on tiptoe with his heels together.[67]

What is the meaning of the Vitruvian man or man within the square of the circle? Why during the Renaissance were you so interested in translating and interpreting the image of a Geometric man?

The man within The Square of the circle or "Ad cuadratum" becomes a symbol of universal man.

Homo Universalis, Latin expression that could be translated as a man of universal spirit.[68]



Homo ad circulum Vitruviano
Illustration from the edition of the Commento a Vitruvio by Cesare Cesariano (1521).

This concept was developed, during the Italian

67 From time immemorial, man as a tree and his feet reinterpreting roots, represent the achievement of the Apotheosis of the Geometra.

68 The man with his arms open to the cosmos, inscribed inside a star as shown in Cornelios Agrippa's treatise, symbol of the man open to the cosmos.

Renaissance, by one of its highest representatives: the architect León Batista Alberti[69], who claimed that "The artist in this social context should not be a simple craftsman, but an intellectual prepared in all disciplines and in all fields." This idea includes the basic principles of Humanism. "The Renaissance is a product of Architectural thought." This period was characterized by considering man as an almighty being, with unlimited capacities for development; he exhorted people to cover all fields of knowledge and to develop their capacities to the fullest. For this reason, many men in the Renaissance remarkably flourished culture and art. Many of the key men of this time were interested in squaring the circle, as a symbol of apotheosis. Vitruvian man or man within the paradigm "Ad cuadratum"[70] became a symbol of the Universa Manl,[71] goal of every Renaissance man. Translations from Latin to Italian of the Vitruvian codex were made. Among them, we can highlight the

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69 **Leon Battista Alberti** (Genoa, Italy, February 18, 1404 - Rome, April 20, 1472) was a priest, personal secretary (apostolic abbreviation) of three Popes - Eugene IV, Nicholas V, and Pius II -, humanist, architect, Italian writer, mathematician and poet. In addition to these main activities, he was also a cryptographer, linguist, philosopher, musician, and archeologist. He is one of the most important and multifaceted humanists of the Renaissance.

70 **Ad Quadratum** is a constructive method that relates geometry to architecture in a system of proportions, and a numerical form of light, as well as the representation of a state of consciousness.

71 **Universal man** is absolutely polished man, as a symbol of the center of the universe

one made by Daniel Babari (from 1556) and that of Cesar Cesariano himself (from 1521) .The Vitruvian man was the key to the architectural composition in a golden relationship and within the canon (Firmitas, Utilitas, Venustas) , man as the center of the Cosmos.

Speech on the dignity of man in Pico della Mirandola

Magnum, or Asclepi, miraculum est homo ("Great miracle is man, oh, Asclepius!")

Hermes Trismegisto quote with which the Oratio Ioannis Pici Mirandulani Concordiae Contis begins.

The discourse on the dignity of man is the true discourse of the man of rebirth.

Fragment

O Adam, I have not given you a certain place, or an aspect of its own, or a peculiar prerogative in order that you may possess the place, the aspect and the prerogative that you consciously choose and that according to your intention you obtain and keep. The

defined nature of other beings is constrained by the precise laws prescribed by me. You, on the other hand, not constrained by any narrowness, will determine it according to the discretion to whose power I have consigned you. I have put you in the center of the world so that you can more comfortably observe how much it exists. I have not made you either celestial or terrain, neither mortal nor immortal, so that you, as arbiter and sovereign architect of yourself, would inform yourself and translate into the work that you preferred. You will be able to degenerate into the lower beings that are the beasts; you will be able to regenerate, according to your spirit, in the higher realities that are divine.

The end

Relación entre los sistemas de escritura egipcios				
Jeroglífico	Hierático	Demótico	Copto	Valor
			Ⲁ	'alif
			Ⲏ	j
			Ⲟ, Ⲱ	·
			ⲞⲨ	w
			Ⲃ	b
			Ⲡ	p
			Ⲫ	f
			Ⲙ	m
			Ⲛ	n
			Ⲣ	r
			Ϩ	h
			Ϩ	h
			Ϧ	h'
			Ϧ	h'
			Ⲥ	s
			Ⲥ	s
			Ϣ	s'
			Ⲕ	k'
			Ⲕ	k'
			Ⲅ	g
			Ⲧ	t
			Ⲑ	t'
			Ⲇ	d
			Ϫ	z',d',

Archaic alphabets

GREEK

1	Α, α	Alpha (A)
2	Β, β	Beta (B)
3	Γ, γ	Gamma (G)
4	Δ, δ	Delta (D)
5	Ε, ε	Epsilon (E)
6	F, Ϝ	Digamma (V, W)
7	Ζ, ζ	Zeta (Z)
8	Η, η	Eta (Ē)
9	Θ, θ	Theta (Th)
10	Ι, ι	Iota (I)
20	Κ, κ	Kappa (K)
30	Λ, λ	Lambda (L)
40	Μ, μ	Mu (M)
50	Ν, ν	Nu (N)
60	Ξ, ξ	Xi (X)
70	Ο, ο	Omicron (O)
80	Π, π	Pi (P)
90	Ϙ	Coph (Q)
100	Ρ, ρ	Rho (R)
200	Σ, σ, ς	Sigma (S)
300	Τ, τ	Tau (T)
400	Υ, υ	Upsilon (Y, U)
500	Φ, φ	Phi (Ph)
600	Χ, χ	Chi (Ch)
700	Ψ, ψ	Psi (Ps)
800	Ω, ω	Omega (Ō)
900	ϡ	Sanpi

HEBREW

1	א	Aleph (A, E)	A
2	ב	Beth (B, V)	B
3	ג	Gimel (G)	G
4	ד	Daleth (D)	D
5	ה	He [Heh] (E, A)	H
6	ו	Vau (O, U, V, W)	V
7	ז	Zayin (Z)	Z
8	ח	Cheth (Ch)	Ch
9	ט	Teth (T)	T
10	י	Yod (I, J, Y)	I
20	כ	Kaph (K, Kh)	K
30	ל	Lamed (L)	L
40	מ	Mem (M)	M
50	נ	Nun (N)	N
60	ס	Samekh (S)	S
70	ע	A'ayin (A'a, O)	O
80	פ	Pe (P, Ph)	Ph
90	צ	Tzaddi (Tz)	Tz
100	ק	Qoph (Q)	Q
200	ר	Resh (R)	R
300	ש	Shin (Sh, S)	Sh
400	ת	Tau (Th, T)	Th
500	ך	Kaph-final (K,Kh)	K
600	ם	Mem-final (M)	M
700	ן	Nun-final (N)	N
800	ף	Pe-final (P, Ph)	Ph
900	ץ	Tzaddi-final (Tz)	Tz

G.M. Kelly

El proto-sinaítico comparado con los sistemas egipcios, sudarábigos y fenicios																					
	Jerog	Hierát	Sinaí 345	Sinaí 346	Sinaí 347	Sinaí 348	Sinaí 349	Sinaí 350	Sinaí 351	Sinaí 352	Sinaí 353	Sinaí 354	Sinaí 355	Sinaí 356	Sinaí 357	Sinaí 358	Tamud.	Sabeo	Fen. arc.	Fen.	Jud.
Vaca																					א
Casa																					ב
Palacio																					
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Puerta																					ד
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Follaje																					ט
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Horizonte																					ל
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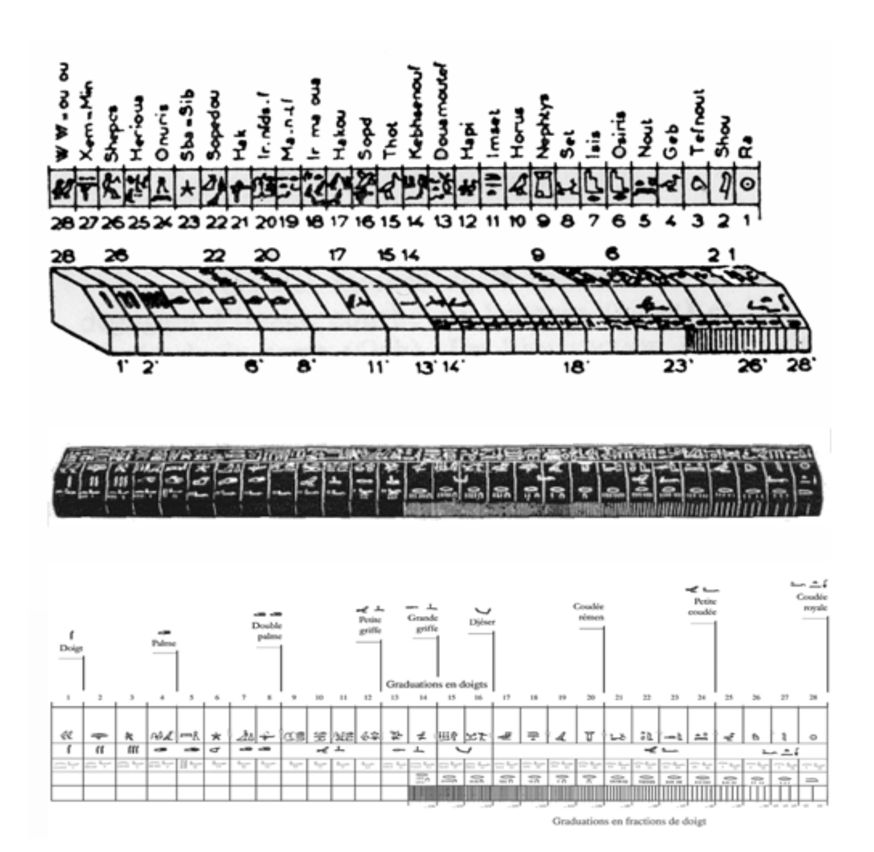
Signo	Valor	Signo	Valor	Signo	Valor
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	B		I		R
	C,G		L		S
	D		M		T
	E		N		K
	F		X		
	Z		O		

Arameo arcaico	Arameo Asia Menor	Arameo Elefantina	Arameo Qumrán	Judaico	Translit.	Letra
				א	ʼ	ʼālep
				ב	*b*	bēt
				ג	*g*	gīmel
				ד	*d*	dālet
				ה	*h*	hē
				ו	*w*	wāw
				ז	*z*	zayin
				ח	*ḥ*	ḥēt
				ט	*ṭ*	ṭēt
				י	*j*	yōd
				כ (ך)	*k*	kap
				ל	*l*	lāmed
				מ(ם)	*m*	mēm
				נ (ן)	*n*	nūn
				ס	*s*	sāmek
				ע	ʻ	ʻayin
				פ(ף)	*p*	pē
				צ(ץ)	*ṣ*	ṣadē
				ק	*q*	qōp
				ר	*r*	rēš
				ש	*š/ś*	šīn/śīn
				ת	*t*	tāw

Símbolos Proto-Canaanite

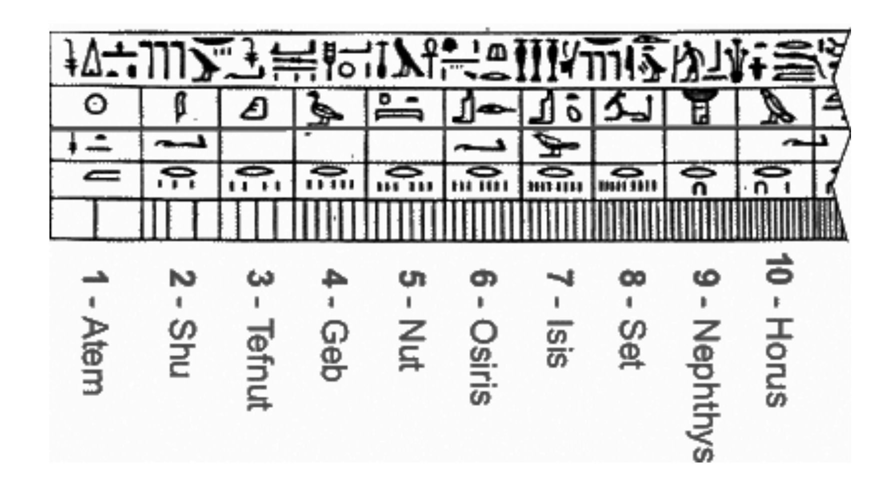
Valor	Alfabeto líbico		Alfabeto tifinagh	
	horizontal	vertical	letra	ligadura w/t
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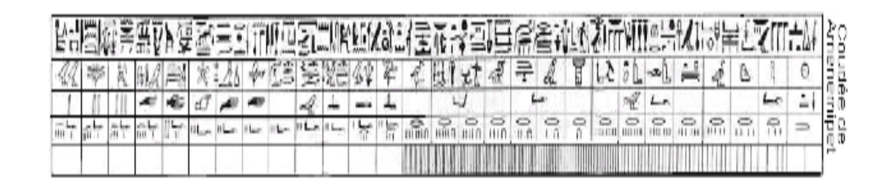
Alphabet Bereber Tifinagh – Tamaceq



1 : RA/
2 : SHOU
3 : TEFNOUT
4 : GEB
5 : NOUT
6 : OSIRIS
7 : ISIS
8 : SETH
9 : NEPHTYS
10 : HORUS
11 : IMSET
12 : HAPI
13 : DOUAMOUTEF
14 : KEBHSEMOUF
15 : TOTH
16 : SOPED
17 : HAKOU
18 : IR MA OUA
19 : MA-N-TF
20 : IR.NFDS.F.
21 : HAK
22 : SOPEDOU
23 : SBA = SIB
24 : ONURIS
25 : HERIOUA
26 : SHEPES
27 : XEM = MIN
28 : WW (OUOU)

Egyptian sacred elbow





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Epilogue

This book had its genesis in the study of symbols and archetypes related to Architecture, and the art of construction. Many deities of the ancient world were in their archaicity, linked to an imaginary where the earth, the sky and their demiurges were perceived as abstract geometries and logos, in the fervor of the inhabitants of the primeval earth. These tried to decode their surroundings, creating the symbolism of the "Great House" or sacred tree, crowning "the fundamental hill of creation".

Many Indo-European Gods were worshiped as pillars supporting the earth or main beams of a building, both material and metaphysical. Deities perceived as "great potters", the oldest title held by an architect, representing the first cause; These Gods, spin the

pottery wheel recreating the world every night, with a meridian clarity, ruled by geometries.

This specular world created a language full of symbols, say the Arabs that man learned to count and make calendars, thanks to the phases of the moon. These universal archetypes, and related to the most basic needs such as learning in which seasons to plant or cultivate, allowed us to develop geometry and writing. Certain events, such as the overflow of the Nile River or the arrival of the monsoons in Central Asia, an event that was associated with the appearance of the star Sirius, allowed us to develop the first signs of proto-writing.

The first pictograms appeared first in the graves, it was the first attempt by man to understand the change and the non-continuity of his being. This symbolic fact gave birth to the milestone of writing, these burials were first flush with the ground or covered by branches painted in ocher, the product of land with a large amount of iron ore, the same material that later served as a human collective for carving the stone and being able to build buildings such as "houses of the deity", or simply temples.

The temple is before the Gods, it was the place where the human collective marveled at the silence

and the hollowness, "the first place where man saw himself alone and in his solitude could contemplate the void". The oldest signs and logos that can be read are found carved on ivory labels belonging to the Nagada culture in Egypt, the cradle of Pharaonic Egypt.

On many of these labels are the oldest writing signs organized by letters and numbers. This monumental culture gave birth to the alphabet as we know it, going from there to Proto Canaanite and Phoenician and from there to Greek and Latin. Many words of this culture, the spoken form of these symbols, is even older associated with the Indo-European language, whose roots are lost in Central Asia, near the current border between Iran and India. Some authors speculate that the Indo-European language and people had their genesis in northern Europe, an hypothesis not proven, but plausible.

Monuments in Europe, such as those left on the island of Malta or in the Karnak region in France, are 7,200 years old. Much of this ideology saw in the positions of the moon, the sun and the moving stars "the planets", a form of fabric or warp, mounted around planet earth. This fabric, created with spirals, was associated with the planet Venus, whose moon

dance gives the impression of a fabric with hexagonal sides, numbers such as 8, 5 and 13 as well as 144, were linked to that planet. All these numbers represent the Fibonachi scale, which when divided between them, gives us the golden number, a geometric proportion present throughout the natural world as a form of divine writing or modulor of three-dimensional space.

Did the first cause of construction have a blueprint for the world? Man saw in these celestial symbols a divine mind that could be decoded by means of geometry, not only for the understanding of the natural world but to enable the apotheosis of the architect, a divine fusion between beginning and end.

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